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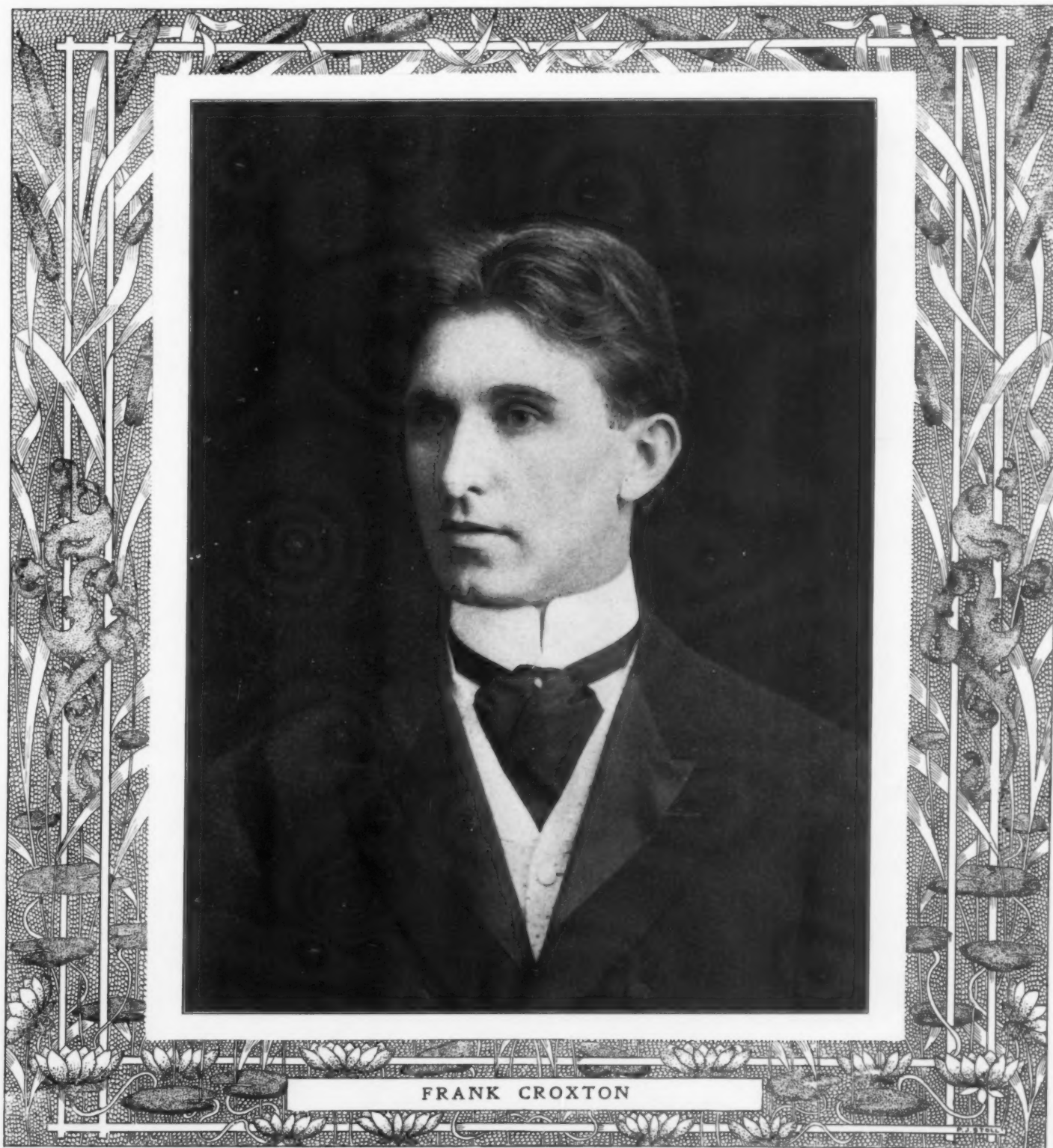
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GERMAN HEADQUARTERS OF THE MUSICAL COURIER,  
HAUPTSTRASSE, 20A, BERLIN, W.,  
April 4, 1903.



THE Royal Opera claimed attention last week through the first performance in Berlin of Leo Blech's one act "village idyl" called "It Was I," a work that has been given with success in Prague (where the composer is first conductor at the German Landestheater), in Dresden and in Hamburg. The Berlin success was by no means pronounced, but this is not exclusively the composer's fault. Nor can it be laid at the door of the librettist, Richard Batka, for he made fair use of a well tried subject, which has seen service now for nearly a century.

The one act comedy "It Was I," by the Austrian dramatist Johann Hutt (1774-1809), was performed at the Berlin Royal Comedy for the first time in 1807, and until 1864 had been repeated 112 times. After that period it disappeared from the repertory. It was in itself not an original work of Hutt's, but he took the raw material from a French vaudeville entitled "La Servante Justifiée," by Favart, which, with music by Muntinghem, was performed at Fontainebleau as early as 1773. Later opera composers likewise found Favart's idea to their liking, and thus we find an operetta on the same subject entitled "C'était Moi," by Debillmont, figuring in the annals of the Bouffes-Parisiens, where it was given with success in 1860. From 1862 dates the operetta, "The Bad Neighbor," by Johann Baptist Klon, the libretto of which is also based upon "It Was I."

The subject is simple almost to naïveté. A farmer and his young niece have a little pseudo flirtation, culminating in a harmless kiss. The jealous neighbor, whom the farmer jilted, sees the act. To save himself from her evil tongue, the farmer goes through the same proceeding with his own wife, and the young niece Roeschen also with her real lover, the farm hand Peter. When the bad neighbor tries her hand at making trouble between husband and wife, and later on between Roeschen and Peter, everybody cries "It was I." The telltale woman is jibed and jeered, which gives chance to a lively and well constructed quintet, and the short country idyl, of course, winds up with the betrothal of Roeschen and Peter, whereupon after another brilliant concerted piece the curtain falls upon a happy quartet of people. This libretto would seem a resurrection of the old and time honored genre of the "Singspiel." Certainly it was meant thus by Herr Batka, and perhaps Herr Blech had similar intentions. I judge this from the fact that he left the heavy guns, the trombones, entirely out of his score, and yet his orchestration after all turned out much too heavy, for his filling in with horns, trumpets and percussion instruments makes it sound as if he were gunning for sparrows with cannons. Though he has learnt a good deal, and is an excellent and versatile musician, Leo Blech has not the lightness of touch with which the French composers would have gone at the same subject. Equally misplaced as his orchestral colors are the composer's harmonies and Tristanian chromatic sighings wherever there is the least bit of love making. This is not in the style of the "Singspiel," which ought to have been maintained, not merely attempted, throughout the work as a whole. Nevertheless there are in this little opera of the talented Leo Blech quite a number of melodic beauties, and the music is flowing, euphonious and spirited throughout. It also pleased the full house of first nighters to such an extent that the composer was called before the curtain three times after the close of the performance, a fact which speaks all the more in favor of "It Was I," as the reproduction was not one of the most advantageous

that could have been imagined. Partially this was due to an infelicitous choice of at least two of the principals in the cast. Mrs. Kopka made of the jealous and intriguing neighbor both histrionically and vocally (but vocally more especially) an absolute caricature. Nebe as the farmer did not possess enough freedom to stop nodding the time with his head, so uncertain was he of his music. The Hamburg soubrette, Miss Schloss, did fairly well in the part of Roeschen. The young tenor Joern was a sympathetic Peter, and Frau Herzog, who never spoils anything, made an excellent farmer's wife. Droscher, from the Royal Comedy, does not turn out to be a first class operatic stage manager, and least of all was Herr Von Strauss (not Richard Strauss) a good conductor for so subtle a work. The orchestra was, on the whole, obstreperous. The quintet, which in the piano score looks like a most charming piece of musical filigree work, went to pieces completely, and the equally beautiful final quartet was one mass of orchestral and vocal noises.

The most important concert of the week was the annual benefit concert of the Philharmonic Orchestra, the proceeds of which are contributed to the widows and orphans fund of the organization. Prof. Arthur Nikisch as usual tendered his valuable services as conductor gratuitously for this concert, but despite this fact and a program made up exclusively of Beethoven (whose name usually draws well in Berlin), and the further attraction of Concertmaster Witek's appearance as soloist, the big hall of the Philharmonie was only moderately well filled on this occasion. The people and the critics are beginning to show signs of weariness at this stage of the musical season, and it will be hard to fill the halls even with "deadheads" from now on. Those, however, who had come enjoyed an almost monumental performance of three monumental works, the third "Leonore" Overture, the violin concerto, and the C minor Symphony. The third "Leonore" Overture is one of the orchestra's battle horses and was performed with particular verve and brilliancy on this occasion.

Concertmaster Witek is a sterling artist and one of the world's best and most reliable violinists. If after all he does not enjoy as big a reputation in the world at large as some other virtuosos, the reason may be found in the fact that his tone does not possess all the charm and vitality of theirs, but in every other respect he must be classed as their equal, and in power and individuality of conception even the superior of most of them. This was especially noticeable in the heavenly G major cantilene of the Larghetto, in which Witek's reading was replete with sentiment, without in the least becoming sentimental. Wonderful was the performance of the big cadenza in the first movement. Witek was overwhelmed with applause.

Highly effective and in every way superb was the reproduction of the C minor Symphony. This time the orchestra turned the tables on Professor Nikisch, for when he as usual tried to wave off some of the applause meant for himself toward the orchestra, the members reciprocated this compliment by means of a tremendous fanfare for Nikisch, which again was hailed with prolonged and hearty applause.

In contrast to the preceding, there were also some poor performances last week. Miss Hedwig Holtz and her associates' concert on April 1 at Bechstein Hall really seemed little more than a bad April fool's joke. Her own pianistic efforts were amateurish enough, she starting the B flat fugue from Bach's "Well Tempered Clavichord" three times before she got through with it. Worse still were the two male assistants in the reproduction of Philipp Ruefer's piano Trio in B flat, which, though not an over-

whelmingly deep work, would still have deserved a better reading than it received at the hands of these distressing dilettanti. About the "concertsinger" Mrs. Brigitta Thielemann's "rendering" of four Schubert songs the least said is the soonest mended.

Perhaps it was an unfortunate coincidence, perhaps a wicked trick of nature, that all of the pianists—and there was quite a number of them—who appeared here during the week were unsatisfactory. One of them was even a great and most pronounced success in New York a season or two ago, but as he was ill, and should not have played in the poor physical condition in which he found himself here, it would be manifestly unjust to criticize him. As the said pianist intends to return to Berlin next fall, I shall defer writing about him until then, when it is to be hoped that he will be able to wipe out the bad impression he made here last Tuesday night.

Impossible was a fellow named Silvio Risehari, who also held forth at Bechstein Hall, and of whom I learn that he is a pupil of Leschetizky. It must be considered astounding that the master will permit such a poor performer to appear in public. His *al fresco* reading of Beethoven's A flat Sonata, op. 26, was simply ludicrous, and worse still, if possible, was the reproduction of Schumann's "Papillons."

Aurelia Réry is an opera singer and a member of the Theater des Westens here. Even there upon the stage she seemed quite a poor singer, and her defects came out more glaringly still upon the concert platform. Not a steady note has the lady in her voice. A rare performance Miss Réry gave in two serenades by Gounod and Tosti, in which she played the violin obligato parts while singing. This "number" took with the audience and would do splendidly for the variety stage.

Miss Therese Behr's alto voice begins to show signs of wear and tear at the close of a busy season. The success at her concert was scored by Arthur Schnabel, one of the most promising among the young pianists here. His accompaniments were models of musical support and his interpretation of Schubert's beautiful Fantasia Sonata, op. 78, simply superb.

Miss Gertrude Lucky, a young American who is to appear soon at the Royal Opera House, showed a good voice and fair training at her Singakademie concert.

A number of interesting letters which Anton Rubinstein wrote to the late Hermann Wolff and to Mrs. Wolff have just been published for the first time in the Neue Deutsche Rundschau. Of these, a few which are especially characteristic of their author or are otherwise remarkable through their contents are herewith reproduced in literal translation:

LAUSANNE, December 6, 1880.

DEAR MRS. WOLFF—Hearty thanks for your amiable, warm letter, with the extended report about the first performance of "Nero" in Berlin. As a token of my gratitude, I give you a piece of advice: If you ever will have a son, let him become anything rather than a composer, for this species is the most regrettable among all of regrettable humanity! Has it not, indeed, come to a bad state when a theatrical intendency will accept a work for performance only under the condition that the composer of that work will remain absent? [This is an allusion to "Nero," which opera had been accepted for performance only on the said condition.—The translator.] With him nobody wants to have anything to do; he can only be a disturbing element! And thus the public goes to hear and see a Bowdlerization of the work, judges by it, and the work is buried together with the composer—the latter, I am sorry to say, only in *effigie*!

There were cases when live people attended an alleged burial of their own persons, and a similar spectacle I want to vouchsafe to myself, for by perhaps the end of this month I intend to attend incognito a performance of "Nero" in Berlin. I hope to see you then and to express my thanks by word of mouth. In the meantime, I remain, with best greetings, your devoted traveling concertizer and, sorry to say, also composer.

ANTON RUBINSTEIN.

Here is another letter, dated

PETERHOF, August 14, 1881.

DEAR MR. WOLFF—I am in receipt of a letter by R. Fels, in which he says that he must have an interview with me on the subject of an opera, and that he proposes to come to visit me here at Peterhof for that purpose—the traveling expenses to be shared in halves (!) *sic!* This latter condition would be all the same to me, but what scares me is his loquaciousness, and that hence he will not get through in a few days. This is disturbing me in my work (a ballet), upon which I am pretty busy just now. Hence, I should like to ask you to talk him out of this idea. Let him only send me the completed libretto, for I can gain a final decision after all only when I am reading all by myself ("under two eyes," says the original). And if then anything is to be changed, he must do it, although it will probably take more than one exchange of letters.

I also should like to ask you to say to Messrs. Hoffmann, of the "Kladderadatsch," and R. Loewenstein (they have both written to me), that I must decline to write an article for their book. I see in their publication only contributions by actors, stage managers, theatre directors and so forth. What should I do in such company? How does Saul come among the prophets? Even if I should write such an article, it could only be for the purpose of abusing Herr

von Huelsen, and the book, I believe, is dedicated to him. Hence *quod non!*

Finally, the request that you will let Mrs. or Miss (who can know that so exactly?) Boers, of Hanover (the lady who sang Cleopatra there), know that I am renouncing public piano playing completely (with the exception of Russia, and possibly, an occasional appearance in Paris), and that consequently she should not count upon me for Hamburg. I hope that you and your wife are well. As for myself, I have just completed the seventh movement of my "Ocean" Symphony, and it is only now that I consider this work complete. The right sort of a storm was always wanting in it—now it is there, and, indeed, such as to make hearers as well as performers seasick. Yes, if at all, then a thing should be done well—otherwise, what would be the use of naming it "Ocean"?

PETERHOFF, April 24, 1885.

DEAR MR. WOLFF—The concerts in Warsaw and Wilna were brilliant. The purpose of getting a little spending money for the summer I have richly realized. You would have scolded, for of five concerts I gave three were for charitable objects—live and let live is once for all my principle, and I shall never deviate from it.

What you write about Gerard [Paris publisher] does not astonish me. In Germany the publishers act in the same way. I shall, however, not give him anything new henceforth, but am opposed to making reprisals. Should I get into financial straits, I should probably try to recover part or the whole from him, but at present I have money enough, and hence shall let him have peace.

You have probably heard of the summer affair in Vienna. As a composer, I am, indeed, in bad luck in Vienna. Whether merited or undeserved, whether through ill will or peculiarly fitted, or, rather, non-fitted circumstances, be that as it may—everything miscarries—and I give up Vienna! (Vienna has given me up for now twenty years). I cannot force it to love me, and, more philosophical than Sarastro, I give it liberty! Gutman has expended for me 75 florins in answer to begging letters. Please write to him that he should give 50 instead of 25 florins to the vocalist Schultner, and that then I shall owe him 100 florins, which Barthold Senff [Rubinstein's publisher at Leipzig] is to refund to him. You ask me now what my intentions are for the next season, and thereby spoil my complete enjoyment of the state of having for some time at least no intentions at all. If my wife goes to Italy next winter, well, we may then seek to pay for her sojourn by means of concerts. Other than these engagements I shall hardly conclude, and even operatic performances or similar things will not move me to it. I have plenty of work under way which will occupy my pen for quite a while, and for a new opera I receive no libretto, hence I see for the present and for some time to come no reason for leaving Peterhoff at all.

With hearty greetings and best thanks for you, your tired, disgusted, life, art and woman tired, in God not believing, and, what is the worst, in himself faith losing,  
ANTON RUBINSTEIN.

After just a dozen years of a most useful and fruitful activity as conductor of the old renowned Museum's concert at Frankfort-on-the-Main, Gustav F. Kogel conducted there for the last time on Friday of last week. He was a pioneer, who introduced into the formerly reactionary musical life of that city the works of the modern school, from Berlioz, Liszt and Wagner to Tschai-kowsky and Richard Strauss. His merits in this respect as well as his always carefully prepared performances have been acknowledged time and again by the press and public. The latter tendered Mr. Kogel a tremendous ovation when he laid down the baton after having conducted for the last time at Frankfort-on-the-Main.

Director Max Hofpauer, of the Theater des Westens, celebrated last Thursday night the fortieth anniversary of his first public appearance on the stage. He was in his day a fairly good and well liked actor. His debut he made in the once very popular fairy tale play, "The Prodigal Son," by Raimond, and this piece was revived in order to give the jubilee celebrator a chance to appear in his original impersonation. It goes without saying that he was overwhelmed with applause, laurel wreaths and speeches.

Musically the occasion was made memorable through Lilli Lehmann's two songs by Richard Strauss. As regards Hofpauer, he has won for himself as director of the Theater des Westens the sympathies of both the public and the press, which, however, does not prevent the fact that his present régime will cease next fall. His lasting merit will remain the one that under difficulties which scared

many others and made fail his predecessors he gave Berlin a second opera house, in which at so called popular prices decent performances of many of the best among the older masterworks and besides a goodly number of novelties have been given.

Night before last Richard Strauss conducted at the Royal Opera House for the sixteenth time his "Feuersnoth." The resumption of the representations of this much discussed opera puts at rest all rumors to the effect that His Majesty the Emperor had forbidden all further performances of the work at the Opera because the principal episode in the libretto had shocked or displeased the Empress. Nevertheless the composer admitted to THE MUSICAL COURIER's Berlin representative that "Die Feuersnoth" had been one of the principal causes of Count Hochberg's resignation.

Prof. Arthur Nikisch and Dr. Max Bruch have been nominated honorary members of the Stockholm Musical Academy.

Theodore Reichmann, the once glorious voiced and handsome baritone, will at the close of the present season cease to be a member of the Vienna Court Opera personnel. Director Mahler insisted upon a reduction of the singer's salary commensurate with the latter's ordinary deviations from the right pitch. But this was too much for Reichmann, and he will leave—for New York. In his stead and as his successors, Weidmann, from Riga, and Breitenfeld, from Frankfort-on-the-Main, have been engaged for Vienna. What seems stranger than Reichmann's dismissal is the fact that Mahler has re-engaged Winkelmann at an annual remuneration of 24,000 crowns (about \$4,800). When this alleged heroic tenor sang in New York in 1881 he had only a modicum of voice left, and now, twenty-two years later, he is thought to be good enough still for Vienna. Well, it must not be forgotten that tenors are scarce.

At the Berlin Opera Gluck's "Orpheus" will be revived during the coming week with Mrs. Goetze in the title part. The work has not been heard here for a number of years.  
O. F.

#### A New Basso Heard.

AT Bernhard Nierman's concert in Carnegie Lyceum Monday evening of last week a young basso with an exceptional voice made his debut. The name of this singer is Edouard Lankow, and he is a protégé of Mme. Anna Lankow, the successful teacher. He sang Mozart's "In Diesen Heiligen Hallen" and Bohm's "Still Wie Die Nacht," and was forced to add another number as an encore. Mr. Lankow, who is a young man of fine stage presence, made a most favorable impression. He is a genuine basso profundo, his voice possessing almost phenomenal weight and depth, and having a velvety quality not often found in bass voices. Under Madame Lankow's guidance the young man has acquired an admirable method, singing with ease and accuracy. It is not risking much to prophesy that Mr. Lankow will win success on the concert stage.

#### A Promising Young Tenor.

ONE of the rare tenor voices of New York belongs to Claude Selby, who is coming rapidly to the front under the careful instruction of H. W. Greene. He secured the tenor position at the Central Presbyterian Church last year in competition with many of the best New York voices, and has recently been re-engaged for the ensuing year. He was selected by Dr. Martin to sing "The Messiah" at his presentation of that work by his Choral Society at Greenwich, and scored a triumph.



A RATHER shabby trick (or shall we call it a brilliant press agent's trick?) was played on the Vienna public at one of the concerts of the Berlin Tonkünstlerverein, conducted by Richard Strauss. The program announced a "perfectly new" work by Richard Strauss, a symphonic phantasia, "Aus Italien," and a note in the margin of the bill added "First performance in Vienna." Some doubts were expressed respecting the absolute veracity of the announcement, but these were met by statements from persons who professed to know, that it was a new Italian tone poem by Strauss, and was still in manuscript. Of course it turned out to be the old work written some fifteen years ago, and performed under Mahler's direction in Vienna, in November, 1899, with much better results. With reference to these concerts the Musikalisches Wochenblatt remarks sarcastically that we must separate Strauss, the composer, from Strauss, the man, if we wish to preserve any respect for the former.

The popular gypsy composer and violinist, Danko Pista, lately died in Budapest. On the coffin were laid his violin with the strings torn and the bow broken. A gypsy band escorted the body to the railroad station, and played one of his compositions which he had prepared for his own funeral, the text being "Broken is my violin; she will sing no more."

The paper Rheinland im Wort und Bild offers two prizes for the best setting of a poem, "Des Liedes Zauber." The first prize is the sum of 150 marks, the second thirty bottles of genuine Rhine wine.

The Prince Bishop of Prague, in permitting the performance of the "Passion Play of Christus," by Baron Prochaska in a theatre, states that such permission is only granted till an independent religious theatre is erected.

#### Broad Street Conservatory.

AN organ recital was given in the concert hall of the Broad Street Conservatory of Music at 1329 and 1331 South Broad street, Philadelphia, Wednesday evening, April 22, when Miss Blanche Warne played the following interesting program:

March in C.....	Elliott-Button
Prelude and Fugue in C minor.....	Bach
Sonata in C minor.....	Mendelssohn
Pastorale.....	Gaillmair
(Piano and organ.)	
Largo.....	Handel
Offertory in E flat.....	Wely
Andantino in D flat.....	Dubois
Postlude in F.....	Stern
Slumber Song.....	Nevin-Lemare
Bagatellen.....	Dvorák
(Organ and strings.)	

#### S. C. Bennett.

S. C. BENNETT will shortly give another recital with some of his talented pupils, when will be heard for the first time several of Mr. Bennett's compositions. Mr. Bennett will remain in New York during the summer months, since he has arranged to instruct several teachers from Western cities.

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BUFFALO, April 25, 1903.

**A**N audience of music lovers met at the Teck Theatre Sunday evening, to take part in a celebration of the golden jubilee of the Buffalo Sängerbund. Before Von Suppé's short comic opera was presented there was a brief concert program, the opening number being Baldini's "Festgruss," splendidly sung under the able direction of Arthur Plagge. It is due to his leadership that the society is doing fine work. George Lehmann delivered the prologue with sonorous voice, a composition praising German song and congratulating the society upon the attainment of its fiftieth birthday. Von Suppé's overture, "Die Schöne Galatée," was well directed by Joseph K. Hartfeur.

"Flotte Bursche" is a two act operetta, the action in Heidelberg. The stage showed the famous castle on the heights, a good background for a merry lot of village maidens and jolly students, devotees of Gambrinus, each with a foaming glass of beer in hand to accentuate the frivolity of the occasion. The pranks of the students in tormenting the miser, Geier, were very laughable, so also the funny remarks of the jolly landlord, Herr Hepp. Louis Staffeldt was particularly good as the miser. The principal student roles were well played by Alfred Erickson, John J. Welshofer and Theodor Weissinger. Theodor Ackerman is an excellent comedian. Julius Braunlich was the sad lover, going out into the cold world to seek his fortune that he might marry his sweetheart Lisette. The latter part was prettily played and admirably sung by Miss Minnie Weiss. The opera was greatly enjoyed. At the close of the first act one of the chorus girls presented Mr. Plagge, the conductor, a beautiful floral lyre, which action was applauded, for all appreciate Mr. Plagge's faithful work.

Signor Nuno has decided to accept the position offered to him by Lafayette Church, and will become the director of its choir on May 1. With this announcement springs up the confident hope that Buffalo will again have a chorus choir such as fifteen years ago, under the baton of Signor Nuno, proved so attractive a feature of the services at the old First Presbyterian Church. It is seldom that singers have the opportunity to enter a choral organization which achieves such results as Signor Nuno has shown himself capable of attaining with a mixed chorus. The development of rhythmical feeling, the cultivation of the artistic sense, familiarity with the best music—these are but a few of the points that singers will gain under Signor Nuno's direction. Lafayette Church has made a wise move. Some years ago Signor Nuno had quite a good ladies' chorus from the members of the First Presbyterian Church choir, who sung to good advantage in a farewell concert at that old church before it was removed to make way for the handsome bank which now stands on historic ground. It is sincerely hoped that singers enough will join the choir to warrant the formation of a good choral society, such as Buffalo enjoyed years ago when the veteran teacher and leader Carl Adams formed the Choral Union.

Monday night the Sängerbund's second entertainment was attended by an immense audience at City Convention

Hall. The societies assisting in the concert were the Orpheus, Harugari Frohsinn and Teutonia Liederkrantz. The other attractions were the two soloists, Theodore van Yox, tenor, of New York, and Miss Minges, alto, of Rochester. The concert program was fine as follows:

Overture, Oberon.....G. M. von Weber  
Weihe des Liedes.....G. Baldamus  
Mass chorus and orchestra.  
Baritone solo, Mr. Erikson.

Alto solos—  
Das Kraut Vergessenheit.....Fielitz  
The Swan Bends Low to the Lily.....MacDowell  
A Maid Sings Light.....MacDowell  
Miss Minges.  
Waldmorgen, chor à capella.....C. Koeller  
Buffalo Sängerbund.  
Tenor solo, Aria aus Mignon.....Thomas  
Mr. van Yox.

Der Wald.....Carl Kaeser  
Harugari Frohsinn.  
Carl Posty, Director.

Alto solos—  
Ich grolle nicht.....Schumann  
Wenn ich in deine Augen seh.....Schumann  
Miss Minges.

Kaiser Karl.....Lund  
Orpheus and orchestra.  
John Lund, Director.

Baritone solo, Charles McCreary.  
Tenor solo, Aria aus Die Meistersinger.....R. Wagner  
Mr. van Yox.

Madrigal, Maennerchor à capella.....Max Spicke  
Teutonia Liederkrantz.  
William Wagner, Director.

Marsch aus Athalia.....Mendelssohn

The hall was elaborately decorated with banners and evergreens. The platform had been enlarged to make room for the massed chorus of nearly 300 men. The Sängerbund was directed by Arthur Plagge, the Orpheus by John Lund, the Teutonia Liederkrantz by William Wagner, and the Harugari Frohsinn by Carl Posty respectively, each of the societies singing a solo number, "Waldmorgen" (à capella), Koeller, sung by the Sängerbund; "Der Wald," Carl Kaeser, sung by the Harugari Frohsinn; "Kaiser Karl," John Lund, sung by the Orpheus. The choruses were excellently and finely sung. Of course the Sängerbund achieved the honors. The overture to "Oberon" was well played. The chorus "Weihe des Liedes," with orchestral accompaniment and baritone solo by Herr Erickson was beautifully interpreted. "Kremsen's Dankgebet" was also good. Mr. Plagge deserves great credit for his admirable direction of the massed choruses. The soloists were Miss Minges, of Rochester, a young woman possessing a lovely contralto voice; Theodore van Yox, of New York, a very satisfying lyric tenor, whose singing delighted the audience. We seldom hear an aria from "Mignon" and the Prize Song from "Der Meistersinger" sung so artistically. His voice is fine and very sympathetic. He was encored after both numbers and responded by singing "Oh, for a Day in Spring" and the Berceuse from "Jocelyn," by Godard. Charles McCreary sang the solo in "Kaiser Karl" very well, as he has a particularly good voice and method.

George McIntyre has accepted the position in the North Presbyterian Church choir made vacant by the resignation of James Nuno, Jr. VIRGINIA KEENE.

#### Gaul's "Holy City."

**W**ITH a choir of twenty voices and four soloists Gaul's "Holy City" was sung at the Congregational Church of Christ, in Westfield, N. J., Sunday afternoon, April 19, under the direction of Mrs. Laura Crawford, organist and leader. Mrs. Crawford's careful and intelligent work with the choir has been much praised. The singing in Gaul's cantata was excellent. The attacks were firm and sure and the singers responded to the direction from beginning to the close of the performance. The soloists, too, were successful. These included Mrs. Frank W. Smith, soprano; Miss Mary C. Hubbell, contralto; Alfred L. Crawford, tenor, and Arthur Griffith Hughes, baritone.

## PEOPLE'S SYMPHONY CONCERT.

**F**RANZ X. ARENS, the founder and first conductor of the People's Symphony concerts, conducted the last concert of the third season at Cooper Union Tuesday night of last week. Every seat in the large assembly hall was taken, and several hundred stood up through the long program which began with the "Tannhäuser" Overture, and closed with Waller's "Dance of the Sun Feast." To say that the huge audience was demonstrative is putting it mildly. It was a turbulent, happy and enthusiastic throng, and an intelligent one, too. The people who listened knew when and where to applaud.

Mr. Arens made the brief explanatory remarks before each number, and there was just enough humor blended with the history to prevent the lecture from being tiresome. The orchestra of sixty men is composed of some of the best players in New York. If there were moments when the playing sounded rough, the cause must be laid to the acoustics. The large hall in the old Cooper Union was not designed for music, and until a proper auditorium is built no conductor should be censured for the shortcomings.

In addition to the overture and the Indian music by Waller, the orchestra played three movements from Dvorák's "New World" Symphony, and the accompaniments for Miss Marion Gregory, who sang "Dich Theure Halle," from "Tannhäuser," and for Miss Henrietta Michelson, who played the piano part in Liszt's "Hungarian Fantaisie." Mr. Arens played the piano accompaniments for two songs by American composers which Miss Gregory sang later—"Dear, When I Gaze," by Rogers; "The Year's at the Spring," by Mrs. Beach. Both soloists found favor with the audience.

Mr. Arens made important announcements about future plans for the advancement of music on the East Side. In connection with the People's Symphony Concerts Society, a music club is to be organized for the purpose of increasing the number of orchestral concerts next season and to extend the scheme to include chamber music concerts. Mr. Arens said the People's Symphony Concerts Society had \$20,000 subscribed toward an endowment of \$100,000. All interested were invited by the speaker to attend the meeting and extra concert set down for Thursday evening, May 7, in the large hall of the Cooper Union. The annual membership dues to the proposed music club will be \$1, and the payment will entitle each member to admission to several concerts.

The officers, executive and finance committees of the People's Symphony Concert Society includes J. Hampden Robb, president; Miss Nora Godwin, first vice president; Gustave E. Kissel, second vice president; John G. Carlisle, treasurer; Lucien G. Chaffin, secretary; executive committee, S. Mallet-Prevost, chairman; Herbert S. Carpenter, J. Hampden Robb, Mrs. James Speyer, Miss Godwin, Mrs. Isaac N. Seligman, Albert Stettheimer; finance committee, Robert C. Ogden, Albert Stettheimer, Charles T. Barney.

#### Bloomfield Zeigler Recital.

**O**N the afternoon of April 30, at Mendelssohn Hall, there will take place the only New York piano recital this season of Mme. Fannie Bloomfield Zeigler. Following is the program:

Andante, F major.....Beethoven  
Menuet, E flat (by request).....Beethoven  
The Erlking (by request).....Schubert  
Originally composed as a song and transcribed for piano by Liszt.  
Etudes Symphoniques, op. 13 (by request).....Schumann  
Impromptu, op. 36.....Chopin  
Mazurka, op. 7, No. 1.....Chopin  
Valse, op. 64, No. 1.....Chopin  
Valse, op. 64, No. 2.....Chopin  
Etude, op. 25, No. 5.....Chopin  
Andante Spianato and Polonaise, op. 25.....Chopin  
Si oiseau j'étais, Etude, op. 2, No. 6 (by request).....Henselt  
Polonaise, E major (by request).....Liszt

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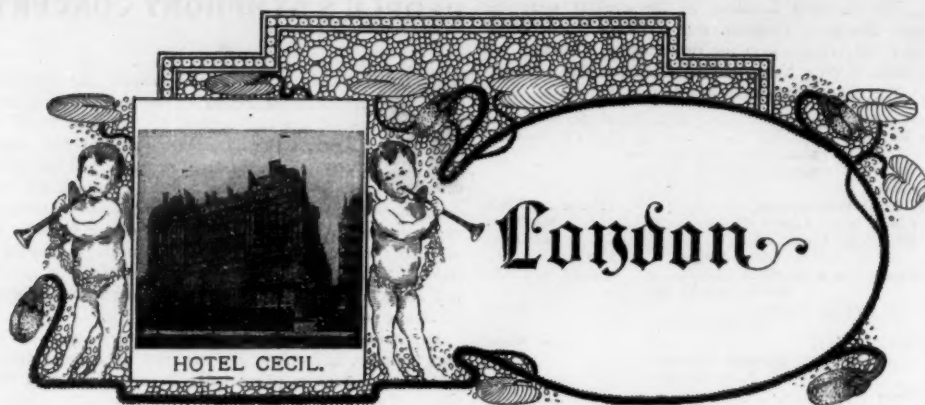
IN AMERICA: JANUARY-APRIL, 1904.

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HOTEL CECIL, LONDON,  
April 11, 1903.

**P**ASSION WEEK always sees a lull in music in London, and with the exception of a couple of small concerts which are really not worth mentioning, and the usual Good Friday concerts, the halls have been completely deserted. And the Good Friday concerts are formed upon such familiar lines that there is very little to be said about them. Each year brings with it a performance of Tchaikowsky's "Symphonie Pathétique" at the Queen's Hall in the afternoon and a ballad concert at the same hall in the evening. The Royal Choral Society celebrates the day by giving "The Messiah" at the Albert Hall in the evening, while Ambrose Austin at the same time attracts a big audience to St. James' Hall by a familiar program in which the names of well known singers predominate. It is sufficiently obvious that there is nothing fresh to be said about such concerts as these. "The Messiah" is sung twice a year by the Royal Choral Society with precisely the same faults and precisely the same merits. Mr. Wood's readings of the symphony is excellent, but it has been so for years past, and it is too late to dilate upon it again, while a catalogue of the numbers on the programs of the two ballad concerts would prove but dull reading.

Of course these concerts are purely a business speculation, and it is not to be expected that their respective managers will leave their accustomed groove if it is perfectly certain that that groove spells money. Still, there is so little to be done in London on a Good Friday that we may take it for granted that the public would attend almost any concert that was provided for it. All that is necessary is to secure good soloists whom it knows by name, and, no matter what music is performed, a good audience is assured. However, it is useless to dwell long upon such a point as this. Experience shows that managers are very loath to strike out a novel line, and seeing that they are business men who are first and foremost obliged to make both ends meet, they can hardly be blamed if they refuse to try experiments.

When we get our permanent orchestra, the advent of which now only seems to be a matter of a year or two, a change may come. As has been already announced in THE MUSICAL COURIER, Edgar Speyer has expressed his willingness to guarantee the expenses of the orchestra up to a very large amount. Owing to certain difficulties which have arisen in connection with the letting of the Queen's Hall, the scheme cannot take effect for another twelve months at least. But it has not been abandoned, but merely remains in abeyance. When the permanent orchestra actually comes into being many of the difficulties which now surround the symphony concerts will be swept away. Adequate rehearsal will be easy to obtain,

for the extra expense will be reduced almost to a vanishing point.

With the cost of the hall and the other smaller expenses incidental to concert giving alone to be considered, there will not be the same absolute necessity for popularizing the programs, and though, of course, every effort will be made to let the concerts pay their way, the business element will play so small a part in the matter that we may hope to hear many works which would otherwise be denied us. Indeed, it seems that something approaching a millennium is at hand and that music will flourish in England as it has never flourished before.

While orchestral music is receiving so valuable a stimulus, it is to be hoped that choral music will not be neglected. At present it is very much under a cloud. We have only one choral society in London, and this falls so far short of perfection both in intention and in performance that it might as well be altogether non-existent. The Royal Choral Society is very far from being an ideal body. Its enormous size makes it unwieldy and its performances are never more than mechanical. Year after year it gives us the same cycle of oratorios with very little change, and if it so far forgets itself as to produce a new work, it is very seldom a work which we want to hear. The Royal Choral Society is, indeed, a perfectly hopeless institution, and we can never expect any good or interesting work from it.

In the present condition of music in London, so much interest is centred in orchestral concerts that it is highly improbable that anyone will take the trouble to found another choral society. We must, therefore, depend for our choral music upon such bodies as the Handel Society, who, though they are not absolutely without fault or blemish, at any rate give most interesting concerts, and the churches. Palestrina, Byrd and Bach are to be heard at many of the churches during Advent and Lent, and the performances are, upon the whole, very adequate. It is now announced that the Westminster Cathedral proposes to step in where the Choral Society fears to tread, and that during June we are to hear a performance of Elgar's "Dream of Gerontius," which, to London's shame, has never been given in the metropolis at all. The performance will be awaited with the keenest interest.

In other ways the forthcoming season promises to be exceedingly busy. The demand for seats for the two cycles of the "Ring" at Covent Garden has been so great that a third cycle is announced beginning on May 11. At all three cycles the Bayreuth plan of allowing an interval for dinner between the second and third acts will be adopted. June 3, Strauss, with Professor Mengelberg and his famous Amsterdam Orchestra, comes over for a set of four concerts, at which we shall hear "Also Sprach Zarathustra," "Till Eulenspiegel," "Don Quixote," "Macbeth," "Tod und Verklärung," "Don Juan," "Ein Heldenleben,"

"Aus Italien," and a concert performance of "Guntram," many of which are almost entirely unknown here. In the middle of May, Professor Kruse is to give a series of eight Beethoven concerts, two chamber and six orchestral, Felix Weingartner conducting the latter.

From these alone it will be seen that the music critic need not expect to waste his days in idleness during the summer. In addition to these there will be recitals of every kind, many of them exceedingly interesting. It is, of course, too early to deal with these now. But there is every sign that the season will be one of the busiest on record.

ZARATHUSTRA.

## LONDON NOTES.

Harold Bauer will give two piano recitals here in May before leaving on an extended tour in South America. In October he goes to the United States, where he will play a great deal during the winter and spring.

Willy Burmester is about to make his reappearance in London after an absence of six years. He will give four recitals in St. James' and one in the Queen's Hall in May and June, under the direction of Mr. Adlington.

## Baxter Captures Indianapolis.

**H**ERE is the way the Indianapolis critics praised David Baxter when he sang there April 13. The Scotch basso is enjoying as notable successes in the Middle West cities as in those of the East:

The Philharmonic Club, under the direction of Edward Nell, gave its third concert of the season at the German house last night. The program was made up entirely of Scotch music, the solos being sung by David Baxter. Mr. Baxter comes from Edinburgh, Scotland, and he has won an enviable reputation on his American tour. He has a bass voice of wonderful compass and power. Last night's audience was a large one, and Mr. Baxter was obliged to respond to a number of encores.—Indianapolis Sentinel, April 14, 1903.

Mr. Baxter proved to be a most artistic and gifted singer. Voice, temperament, training are all of a high order. Acute intelligence and manly feeling marked his singing. His voice is best described as a bass-baritone, combining, as it does, the range and power of the one with the sweet lyric beauty of the other. He was sincere in style, his delivery was chiseled, he commanded a wide range, which disclosed not a single rough or thin tone, and there was not a particle of affectation about him. The audience liked him instantly, applauded him heartily and brought him back repeatedly. An entire recital by Mr. Baxter would be decidedly worth hearing.—Indianapolis News, April 14, 1903.

Mr. Baxter is a singer worth hearing. His voice is full and flexible, with a quality well suited to lyric work and an intelligent comprehension of the artistic in the homely Scotch airs. The usefulness of his voice in such a repertory was best shown when, by request, he sang Mozart's Drinking Song. This gave him opportunity to display his compass and thorough quality, but also furnished a contrast. Mr. Baxter's program included five double numbers and, because of the enthusiastic applause, he added two encores.—Indianapolis Journal, April 14, 1903.

A large measure of the interest in the occasion centred in the first appearance here of David Baxter, of Dundee, Scotland. Mr. Baxter is one of the most charming singers heard in Minneapolis this season. His voice is a pure basso cantante of considerable resonance and remarkable range. His first number was an aria which was most artistically rendered, and secured for the singer a decided encore. Mr. Baxter's other numbers consisted of a group of old Scotch ballads and some old English songs, both humorous and pathetic, and each of which called for a further appearance. Mr. Baxter's musical equipment was most delightful.—Minneapolis Journal, April 9, 1903.

Fancy still is delightedly weaving airy sketches of the scenes in A. R. Peacock's palace on Thursday evening last, when David Baxter, with rich Scotch bass voice, entertained an assemblage of fully 400 music lovers under conditions not far from ideal. Of Mr. Baxter's work on this occasion superlatives may freely be used. In the middle and low range his notes were of rich, velvety quality, while in the higher range he boasted a pianissimo all but entrancing.—The Pittsburg Post, March 22, 1903.

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## BERTRAND ROTH'S SALON.

DRESDEN, APRIL 10, 1903.

**B**ERTRAND ROTH has been offering a series of delightful musical treats in his newly built music salon during the past winter for the purpose of making the Dresden public acquainted with the works of their contemporaries. This salon has been attached to his villa on the Kaiserstrasse, and is so unique in its way as to merit a detailed description. It is built after the so called "Secessionist" style, the colors being a light cream, or écru, and a delicate sage green; the ceiling is draped from the four corners in an immense X in shape, the color a deep cream, or écru. There is a fresco frieze in pond lilies in Secession style, also a high dado in pond lilies and water effects in aqueous tints and designs. The windows are set in a colored glass design of Secession pond lilies, the wooden framework being in sage green. The parquet floor is apparently of white oak, or of some light hardwood, highly polished and adding perceptibly to the general light effect of color prevalent in the whole design. The draperies are very light and soft in texture, of deep cream color.

Turning now to the musical side of the entertainment which Herr Roth has given us, the contemporaries under musical discussion are mostly belonging to Dresden. The first of the season which has come to my notice was Herr Albert Fuchs; a sonata in F minor was well performed by Frau Gromadzinska, professor of piano in Ehrlich's School of Music, and one of the better known pupils of Herr Roth; a group of songs, "Im October," "Geheimnis," "Abendgang" and "Komm," were most acceptably sung by that temperamentally gifted singer Herr Giessen, of the Dresden Court Opera, accompanied by the composer, who well understands the art. Two romances for violin and piano accompaniment were performed by the young Dresden violinist Herr Neumann and the composer. Another group of songs, "Frauenschmerz," "Nachtlied," and "Lenzfahrt," was also sung by Herr Giessen, accompanied by the composer. It would be impossible in this space to describe in detail each composition and performance; suffice it to say that the work of Herr Fuchs is interesting both in form and design, the former showing routine and the latter individuality, and a distinctly poetical vein. The artists, one and all, performed their parts creditably, and in some of it work of a high order was recognized and heartily applauded by the audience, who crowded the salon to its utmost capacity.

The next artist under discussion was Herr Urbach, of the Dresden Conservatory, who came to a hearing a week later. After the first number, which was a sonata by the young and talented Hans Tittmann, for piano and violoncello, performed by Kammervirtuoso Johannes Smith and Clara Wyss (piano), there was a group of four Lieder by Gluck; "Sei still," "Ach bindet mir die Hände," "Die Falschen Weiber," by Urbach, sung by Frl. Olga Maihak and accompanied by the composer. Herr Urbach has a decided talent for the lyric. His harmonizations are very original and of a decided modern trend; they are also so interwoven with the songs as to really be a part of them, which is the true purpose and mission of an accompaniment. The songs themselves are very poetic in melody and possess a subtly mystic Chopinesque kind of charm in "klang." Three lyric pieces for the piano, four old German folksongs and a concert waltz completed the

program. I am sorry that I cannot speak so highly of Herr Urbach's piano playing, which is purely academic, with all the German's aptitude for exactness and precision, but little or no beauty of tone and nothing distinctive on the lines of advanced modern pianism. Still, this is what the German demands; he is, or seems to be, satisfied if he gets through a composition without striking a wrong note or forgetting one. Of course, there are notable exceptions to this, but they only serve to prove the rule.

Herr Paul Colberg, who has lately returned from England and intends to settle in Dresden, was also invited to present his works for a hearing at this salon. Herr Colberg has lately had his opera "The Jacobite Regiment" accepted at Weimar, and an aria from the second act was on the program on this occasion. Fraulein Lautenbacher, who was to have sung, being ill, another aria for tenor was substituted and most admirably sung by Professor Mann, of the Dresden Conservatory. A concerto in G minor for flute and orchestra was by far the best number on this program, the extraordinary excellence of Herr Wunderlich's flute playing adding not a little to the beauty of the composition, as well as contributing in no small measure to its success. A cavatine for violin solo was another enjoyable number. Two songs, "Blumenlied" and "Wach, O Wind!" and the Sinfonic Variations and Minuet I did not hear, as I arrived somewhat late, but I take it for granted that all were well performed by those excellent artists, Wunderlich, Svedrofsky, Henrion and the composer.

Still another matinee at the salon was devoted to the great one, Richard Strauss, when his Quartet in C minor, for piano, violin, viola and cello, was performed by Bertrand Roth, Hans Neumann, Edwin Banck and Kammervirtuoso Johannes Smith. No words of mine are necessary here either to qualify or criticize the works of a genius whom all the world recognizes; who is a giant among the pigmies, standing alone upon the pinnacle of his greatness amid the other artists and musicians of his time. So I will content myself with a word about the performance, which was the finest of anything I had heard there; in fact, at the conclusion of the brilliant finale, the general enthusiasm knew no bounds and the artists were again and again recalled. Equally brilliant was the improvisation from the Sonata for violin and piano, played by the improviser, Bertrand Roth at the piano and Hans Neumann, violin. Herr Giessen's interpretation of a group of songs, "Mädchenblumen," "Kornblumen," "Mohnblumen" and "Epheu," which were dedicated to him, was in every way adequate to the dramatic expression they demanded. He scored a triumph in the two that followed, "Ich schwebte" and "Heimliche Aufforderung." Herr Roth was the accompanist throughout. I should not fail to mention the sympathetic mezzo soprano voice of Frl. Asbahr, who sang another group of songs on this program.

I will close this account of my visits to these enjoyable salons with the program containing songs of Albert Fuchs and Hans Sommer, which gave opportunity to a fine baritone concert singer from Berlin, Herr Max Rothenbücher, to display his indisputably fine qualities as a vocalist and interpreter of song. He was received with the most evident satisfaction by the guests who crowded the salon, and warmly and repeatedly recalled.

Undoubtedly, however, the great attraction on this occasion was the name of Jolande Méro which appeared on the program, the very young girl who created a sensation at a popular Philharmonic concert of this season.

At that time she had displayed such an astounding technic and consequent assurance, a temperament and maturity of conception and interpretation that the very mention of her name was sufficient to call out the largest attendance of the season. Unfortunately we were doomed to a great disappointment, for Fraulein Méro had suddenly received word of an unexpected engagement at Berlin.

Taking the object of these musical salons into consideration, they undoubtedly fill an important place in Dresden musical circles, in bringing Dresden contemporaries to a mutual acquaintance and giving them that hearing which is often denied too long to real merit. Herr Roth's services in this respect have met with that warm appreciation and recognition they deserve.

E. POTTER-FRISSELL.

## THE NEW JOURNAL "MUSIK."

**T**ODAY there appears in Berlin, published by the eminent firm of Schuster & Löffler, edited by Capellmeister Bernh. Schuster, the first number of the new journal, of which the publishers have kindly sent us an advance copy. What will be the fortune of this musical journal? If it is to be got up so finely and nobly the publishers will make no money, but only honor. Moreover—has not this been said also of the *Bühne und Welt*, and this extravagantly gotten up theatrical organ is now in everybody's hands and has become enormously influential?

Music is certainly the most popular art. If, therefore, a journal finds the right note, it must be read everywhere. Yet unfortunately most professional musicians write either poorly or in a style too learned and tiresome. Dilettante chatterings, such as certain very popular musical papers turn out, repel readers of musical culture. One good German musical journal exists—O. Lessmann's organ; it appeals especially to people of education. And now *Die Signale* has suddenly made a great flight upward since its founder died. But a paper with illustrations that wishes to have the rank of the *Bühne und Welt* is still wanting. Such a paper *Die Musik* professes to be. We would urgently call the attention of pensions, cafés, hotel reading rooms and the better class of musical dilettante that this new journal is as instructive as it is amusing, and quite deserving to be read and afterward bound up in book form. Dr. W. Naezel writes on Bach's fundamental importance; Frimel contributes new Beethoven studies; Seidl writes charmingly (naturally!) about Bayreuth; Gref writes on Bruckner; Ehlers on the Wagner Theatre of Munich; Dr. Kuhl, in New York, on our townsman Hugo Bruckler (died 1871). There are, too, highly interesting communications on Raff and Liszt, and a crowd of valuable reports of days' doings. The illustrations, too, are splendid. Altogether an amusing and splendid musical journal. The Americans have made their *MUSICAL COURIER* into a universal paper (ein Weltblatt). May B. Schuster and the publishers have the same success.—Neueste Nachrichten (Dresden).

## Milka Ternina Worge.

**M**ADAME TERNINA, the eminent dramatic soprano, has undergone another painful operation on her eye, and reports state that as a result one side of her face is paralyzed. Madame Ternina is being treated by Dr. Erb, in Heidelberg, Germany, and the famous specialist says that it might be a year before the soprano will be able to return to the stage.

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## NEW ORLEANS.

NEW ORLEANS, April 29, 1903.

**T**HOMAS TAPPER'S method is used in the public schools here, and the New Orleans Educational Association, wishing to further the natural method of musical training, brought Miss Mari R. Hofer, of the Teachers' College of Columbia University, here for a series of lectures on children's music, which were delivered at the Boys' High School during last week. Instead of giving a stereotyped set of lectures, Miss Hofer grasped the situation and talked ten practical, helpful talks which were full of instruction, interspersed with humor, which caught these young teachers and made the digging for truths seem easier and pleasanter.

Six of these talks were given to the white teachers and four to the colored teachers, and Superintendent Easton drank every one of them in with apparent pleasure. Miss Hofer was also the recipient of many huge bunches of roses in appreciation of her work.

Miss Hofer touched briefly in her talks upon all the points which go to make up a well rounded musician. She dwelt upon the necessity of keeping within the child's conception of music, and to be true to the composition in spirit and in reality, to develop the inner precepts and to feel what you do. In other words, be true to the meaning of the words of your song, to the music and to your own expression and vocalization of it. "Put music as an art and not as a thing; it is practical, not an abstract thing."

Miss Hofer kept to the kindergarten idea for the first grades—bring out thought through play, and she introduced a series of games for rhythm, self expression and physical development, appreciating the interdependence of voice and body.

The sense of hearing, which in the old school was trained out of the child, is by all present up to date educators being given its proper attention, and from listening to nature's voices up to the tones of voice and instrument it is being restored to its function, thereby ceasing to make the one sided musician. To develop this, Miss Hofer has prepared an outline of sense observation.

Thinking music, the emotional quality, the sight, the necessity of soft singing at the beginning for proper placing of tones, the appropriateness and accuracy of interpretation, the application of psychology to music, to create a love for music, vocalization, melody, harmony and many other points were all dealt with at length and helpfully by Miss Hofer.

At the smoker for the National Manufacturers' Association at Athletic Park on last Wednesday night several local musicians added to the pleasure of the occasion. Miss Corinne Bailey, Miss Blanche Briegne, Alf. H. Kernion, J. Billaud gave Verdi's famous quartet from "Rigoletto." The Polonaise from "Jerusalem" was sung by Miss Bailey, and "Tell Her I Love Her So," by Mr. Billaud.

Of course it was expected by the company to have a little of Dixie interspersed, so Jack Loyacano did not disappoint them when he came with his coon songs. The orchestra gave several numbers, and "Red, White and Blue" was heard with chorus and orchestra combined. George L. O'Connor, musical director.

Edward Paul Dugas, the organist of St. Cecilia's Church, died at the Hotel Dieu on Sunday morning. Mr. Dugas was afflicted with consumption, but bravely held to his post until the early part of this month, when he was forced to abandon it. He was born in Donaldsonville, La., in August, 1879, and his untimely death is mourned by a large circle of friends and relatives. Like many another musician he was deprived of financial resources,

but, rich in friends, he had every attention that they could offer and was buried on Monday in the family tomb of his friend, H. W. Roeling.

A benefit will be given Miss Herminie Dunn at the Tulane Theatre on the evening of the 30th. She will be assisted by Misses Celeste Kayser and Socola and Messrs. Réne Salomon and Baer of the French Opera Orchestra.

The Woman's Music Club gave another of their delightful afternoons at the home of Mrs. Feibleman, on St. Charles avenue, on last Monday. This interesting program was listened to with great attention and greatly enjoyed:

Unit d'Espagne.....	Massenet
Old French Song.....	Anon.
	Victor Despommer.
A Fan White Flower.....	
	Mrs. E. Godchaux.
Violin solo, Le Réve.....	Wehrmann
	Henry Wehrmann.
Vocal solo, Meet Me, Love.....	
	Miss H. Neuman.
Overture (Peter Schmoll, for piano and violin).....	Weber
	Misses Simon, Leopold and Mr. Wehrmann.
Vocal soli—	
Polyeucte.....	Gounod
Sonnet Matinal.....	Massenet
	Mrs. Ella Marx.
Piano duet, Marche Hongroise.....	Wollenhaupt
	Mrs. Bodheimer and Miss Klotz.
Vocal solo, Silent as the Night.....	Bohm
	Miss Goetz.
Piano solo, Spring Song.....	Grieg
	Miss Lyons.
Overture (two pianos), Freischütz.....	Weber
	Mrs. Meyer, Miss Metz.
Paper on Chaminade.....	
	Miss Rachel Klotz.
Accompanists, Miss Mamie Moloney, Mr. Wehrmann and Mr. Despommer.	

Mrs. Ella Marx, who has returned from a ten years' residence abroad and who studied under Marcel in Paris, gave her hearers pleasure. She leaves for Chicago Monday next. For several months she has been in poor health, so was not at her best when heard at the club on Monday.

Dr. William Scheppegross, M. D., gave a researchful lecture before the Jesuit Alumni recently on "The Voice in Song and Speech." He explained the intricate and delicate mechanism of the vocal organs, he spoke of the diseases which attacked them and of the remedial agencies to be employed toward their protection. He put stress upon the injuriousness of tobacco and liquor upon the voice, especially if used to excess. He stated that the cigarette produces a chronic irritation and thickening of the throat, sometimes accompanied by excessive dryness and irritability, causing the effort to clear the throat, which injures its delicate mechanism. This he applied to the speaking voice as well as the singing voice. He advocated physical exercise and his lecture was accompanied by several lantern slides. At the beginning and at the close of the lecture the Jesuit Alumni Orchestra, led by Louis Cresson, gave several selections.

The High School Alumnae presented an interesting musical program at the High School on the night of the 16th. Miss Nellie Logan, the president, deserves great credit for the successful effort. The vocalists were C. Louis Sully, Mr. Carley; pianists, Misses Ruth Scaife, Augusta Scherer; violinist, Miss Nellie Logan; accompanists, Misses Eugenie Grant, Regina Glenn, Mr. Pico. Miss Eunice Ward gave a piano solo, accompanied by the mandolin, and a fancy dance by Miss Ruth Scaife and a monologue by Miss Esther Mitchell completed the program.

BERTHA HARWOOD.

## MUSICALE AT CLavier PIANO SCHOOL.

**A**S many persons as could find places in the hall corridors and lower stairs of the Clavier Piano School enjoyed Friday evening of last week a musicale given by Mrs. Hadden-Alexander, Francis Fischer Powers and the associate teachers of the Powers-Alexander studios in Carnegie Hall. The program was a good one, for an audience made up entirely of musical people. Here it is:

Trio.....	Jadassohn
	Miss Allen, Mr. Kirk and Mr. Briggs.
Where'er You Walk (Semele).....	Handel
Am Strande (By request).....	F. Ries
	Francis Fischer Powers.
Carneval (three parts).....	Schütt
	Harold S. Briggs.
Adoration.....	Borowski
Gypsy Melodies.....	Sarasate
	Miss Julia C. Allen.
Where Thrums the Bee.....	Cordelia Freeman
The Last Good Night.....	Cordelia Freeman
Summer Is Gone.....	Cordelia Freeman
Nina.....	Wekerlin
	Miss Cordelia Freeman.
Concerto, op. 21, F minor.....	Chopin
	Mrs. Hadden-Alexander.
Orchestral parts (on second piano) by Harold S. Briggs.	
Abendlied.....	Schumann
Tarantelle.....	Popper
	Karl Kirk.
Agnus Dei.....	Bizet
	Mr. Powers.
Mr. Kirk, 'cello; Mr. Briggs, piano; Mr. Kinney, second piano.	

The three artists who performed the beautiful Trio, by Jadassohn, showed a good conception of the work, and as for the musical part they aroused universal praise of those who understood what ensemble music means. Mr. Briggs played the three movements of the "Carneval," by Eduard Schütt, with buoyancy and with marked improvement in technic. Miss Allen's violin solos seemed to come just at the right time. Her bowing is very graceful, and she proved herself an artist, with plenty of skill at her command.

It is always a pleasure to hear Mr. Powers sing. His voice retains its sympathetic quality, and young students who watch him emit his tones will learn much thereby. A vocalist, with a good voice, who also presents a dignified and reposeful picture while singing, confers a double delight on his listeners. Mr. Powers sings with perfect ease, and every word is distinctly heard.

The songs by Miss Freeman were not altogether reassuring. There was much, however, to be said in favor of her voice and method.

Mrs. Hadden-Alexander's performance of the Chopin Concerto in F minor was without a question the great number of the evening. Her reading was most poetic, and yet it lacked for nothing in breadth and intellectual scope. The applause at the close of the concerto was hearty and prolonged, and Mrs. Alexander and Mr. Briggs again at the second piano, played most brilliantly the Scherzo, from MacDowell's Second Concerto in D minor, dedicated by the composer to Madame Carreño.

All the solo numbers of the evening were encored. Mr. Powers sang "Love Is a Bubble," by Allitsen, after the Ries song. Miss Allen played an extra number, and Mr. Briggs, for his encore, performed the Chopin Impromptu in F sharp major. Mr. Kirk, the 'cellist, who, by the way, played his numbers in fascinating style, added as a third number a Spanish dance, by Popper.

The organ part in the "Agnus Dei" was played at a second piano by Mr. Kinney.

## Singers to Assist Reader.

**A**RTHUR GRIFFITH HUGHES, baritone, and Miss Mary T. Stoughton, soprano, will assist Agnes Summer Geer, the child impersonator and reader, at a concert tonight in the Myrtle Room of the Waldorf-Astoria.

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## CARL FAELTEN.

**C**HE name of Carl Faelten is so well known and his biography has appeared so many times that we think the readers of THE MUSICAL COURIER will prefer to hear more particularly about the recent phases of the career of this eminent pianist and teacher, whose latest portrait we reproduce this week. Without doubt, the greatest work of Mr. Faelten's life is now being done in his school in Boston, to the development of which he brought the fruit of thirty years of experience, as pianist and educator, both in this country and in Europe.

The founding of the Faelten Pianoforte School was a carefully planned affair. That Faelten knew his ground perfectly, and fully appreciated the value of what he was about to offer the public in the way of thorough musical instruction and pianistic training, there can be no doubt, for in the years which have followed the school's success has been more and more assured, and its position in the educational world more important and secure. Such success must be founded on something more than ability to play the piano, on more than a knowledge of music, on more than mere experiences in teaching. Mediocrity may claim as much as these, but the qualifications of the true musician and educator, the artist, thinker, teacher and administrator are so well blended in Faelten that, after all, it is nothing phenomenal that he has built up such a school.

As a concert pianist Faelten is well known, having toured the country extensively, and although in recent years his educational duties have interfered with his traveling about, what has been lost by the country at large has been gained by Boston, where he delights large audiences by his masterly, refined and catholic recitals. Probably there is not in the country today another man who has at his fingers' ends and in his memory such a prodigious repertory as Faelten; the record of what he has played during the last four years is simply amazing, and the people of Boston are to be congratulated on having such a musician residing among them. Twenty-four recitals of standard classic and modern piano works of the highest character have been performed by him from memory during this time without the repetition of a single work.

His informal recitals of Saturday mornings (interpretation lessons he calls them) are one of his chief delights. Here he gathers the advanced pupils of his school, and after playing such works as his fancy dictates he performs some of the works which are being studied by the pupils, supplementing the playing with interesting and instructive remarks.

During his twenty years' residence in this country Faelten has exerted a powerful influence upon its musical life, an influence which has always been for the best and purest in musical art and education. Although he has written considerably for the press and has given to the world a number of text books which are regarded as authoritative, his greatest influence has been directed through his many pupils from all over the country, many of whom have become prominent in the profession. Their success may be traced to the fact that Faelten looked out not merely for their proficiency as players, but also gave them a thorough preparation for the profession of teaching. Among those of his pupils who have now honorable positions in the profession may be mentioned the following: Arthur E. Ament, Cedar Springs, S. C.; Miss Estelle Andrews, Boston; Miss Laura R. Appell, Harrisburg, Pa.; Miss Eva L. Alden, Terre Haute, Ind.; Miss Katherine Armstrong, Godfrey, Ill.; Mrs. Nellie D. Best, Freeport, Ill.; Miss Lillie M. Beams, Brooklyn, N. Y.; E. C. Barton, Claremont, N. H.; Charles Bochau, Baltimore; Miss Emilie J. Bray, West Virginia University, Morgantown, W. Va.; Forrest J. Cressman, Vienna; Miss Marie D. Chandler, Boston; Miss Lila P. Cole, Perkins Institute, Boston; Mrs. Agnes Snyder Croker, Boston; Miss Anna H. Crane, Bridgewater,

Mass.; Mrs. Minna G. del Castillo, Boston; Miss Grace Chandler, Boston; Miss Carrie P. Coale, Baltimore; Miss Susie A. Crane, Scranton Conservatory of Music, Scranton, Pa.; Miss Lucy G. Drake, Charleston, S. C.; Miss Grace Diggles, Boston; Miss Nellie Dean, Boston; Mrs. Prudence Simpson Dresser, Gallatin, Tenn.; Miss Harriet L. Dexter, Boston; Mrs. Gertrude Clark Edwards, Brooklyn, N. Y.; Mrs. Marie Dewing Faelten, Boston; Miss Mabel A. French, Scranton Conservatory of Music, Scranton, Pa.; Miss Emma Fuchs, St. Louis; Miss Lizzie E. Faxon, Salem, Mass.; Miss Florence M. Giese, Baltimore; Miss Alice M. Greer, Seattle, Wash.; Miss Irene Gurney, Toronto, Canada; Miss Minna Gallagher, New York; Miss

ton; William D. Strong, Boston; Miss Mary J. Schwab, St. Joseph's Academy, Greensburg, Pa.; Miss Helen Marion Smart, Savannah, Ga.; Miss Gertrude Sousley, Nebraska City, Neb.; Miss Emily Standeford, Kansas City; Frank N. Schilling, Oswego, N. Y.; Mrs. Carrie E. Stearns, Manchester, N. H.; Miss Annie J. Shanahan, Portland, Me.; Miss Bertha M. Snow, Saugus, Mass.; Mrs. Mabel Wilson Stearns, National Park Seminary, Washington, D. C.; Miss Ethel Stone, Boston; Mrs. Louise Dale Spoor, Redlands, Cal.; Miss Margaret M. Twomey, Boston; Miss Loretta Westerman, Chicora, Pa.; Miss Edith Wood, Gloversville, N. Y.; Miss Mary J. Wight, Indianapolis, Ind.; Mrs. Isabel Munn White, Boston; Miss Geneva Weitz, Boston; Miss May Woolever, Little Falls, N. Y.; B. F. Yeoman, Lancaster, Mass.; Miss Ellen M. Yerrington, Boston.



CARL FAELTEN.

Etta Gallison, Boston; Mrs. W. L. Garrison, Jr., Boston; Miss Elizabeth L. Gibb, Boston; George F. Cranberry, Boston; Miss Mary A. Hartwell, Waltham, Mass.; Miss Laura M. Hawkins, Boston; Miss Mary L. Haggart, Gloversville, N. Y.; Miss Lucia A. Heyl, Philadelphia; Miss Annie F. Hardy, Boston; Hu T. Huffmaster, Boston; Miss Bertha Law, Boston; Miss Ena Langworthy, San Francisco, Cal.; Miss M. W. Lillie, North Easton, Mass.; Mrs. Sarah Williams-Lovejoy, Boston; John Porter Lawrence, Washington, D. C.; Miss Mary A. Lorish, Attica, N. Y.; Mrs. Chas. X. Larrabee, Fairhaven, Wash.; J. C. Manning, Boston; Miss Helen L. Masten, Boston; Miss S. L. Milliken, Littleton (N. C.) Female Seminary; Miss Susan Moore, Granville (Ohio) Seminary; Miss Alberta V. Munro, Quincy Mansion School, Wollaston, Mass.; George P. Maxim, Limestone College, Gaffney, S. C.; Miss Florence H. Maxim, Boston; Miss Russel McMurphy, West Virginia University, Morgantown, W. Va.; Miss F. Eva Massey, Tuskegee, Ala.; Albert Norton, New Market, Pa.; Miss Lillian Povall, Boston; Miss Lizzie Pushee, Boston; Miss Alice Paine, Worcester, Mass.; Miss Alice Quincy Parker, Boston; Miss Alice E. Parker, Boston; Harold Randolph, director of Peabody Conservatory of Music, Baltimore; Miss Marion Ralston, St. Louis; Mrs. Amy T. Rawson, Boston; Miss Alice Julius Riche, Nora Springs, Ia.; Miss Caroline Roberts, Hartford, Conn.; Miss Louise Romare, Atlanta, Ga.; Miss M. Estella Rose, Bos-

## Mr. Russell's Oratorio Services.

**T**HE Peddie Memorial Choir, of Newark, N. J., is giving Newarkers a musical treat this season through a series of special performances of oratorios and the more important church cantatas, motettes, &c. April was especially full of good results. Good Friday night this organization sang Louis Spohr's oratorio "The Last Judgment," and as an opening program sang Gounod's Lenten motette "O Come Near to the Cross" and L. A. Russell's motette for alto and male voices "O Lamb of God." Easter Sunday the choir sang, among other works, the first part of Mendelssohn's cantata "Athalia" and Barnby's festival anthem "King All Glorious." Sunday evening, April 19, this active body of singers sang Gounod's sacred trilogy "The Redemption." These special choral services were under the direction of Louis Arthur Russell, the voice specialist of Carnegie Hall, who also presided at the organ. On these occasions the large auditorium of the Peddie Memorial Church, which seats about 1,700 persons, was crowded by the music folk of Newark. The choral organization was assisted by Miss Myrtle Randolph, soprano; Miss Alice van Nolts, contralto; B. J. Thomas and R. C. Campbell, tenors; Walter Williams and Ernest van Nolts, basses, with Claude Trevlyn, violinist.

## Theodore van Yox in Buffalo.

**T**HE following are extracts from criticisms about Theodore van Yox's singing at a recent concert in Buffalo:

The favorite soloist of the evening was Theodore van Yox, who delighted the audience with several enjoyable tenor solos. Mr. van Yox has a beautiful tenor voice, which he uses well, and his selections at last night's concert were happily chosen. He responded to two encores.—Buffalo Courier, April 21.

Mr. van Yox was heard for the first time in Buffalo last evening. He was given an unusually enthusiastic reception, and he evidently proved a great favorite. He sang an aria from "Mignon," which showed his admirable voice, his beautiful legato work and his musical intelligence excellently. He had to respond to an encore, giving Andrews' "Oh, For a Day of Spring!" brilliantly. After he sang the Prize Song from "Die Meistersinger" another encore was demanded, when he gave the Berceuse from "Jocelyn" in thoroughly satisfying and artistic style.—Buffalo Evening News, April 21.

Mr. van Yox displayed a very agreeable lyric tenor voice in his splendid rendition of several difficult numbers. He responded to two encores and was most cordially received.—Buffalo Evening Times, April 21.

Mr. van Yox has a very sympathetic lyric tenor voice, which is unusually well produced. He sang an aria from "Mignon" and the Prize Song from "Die Meistersinger," both with intelligence and artistic feeling. He was encored after both numbers, and responded with the ballad, "Oh, For a Day of Spring!" and the Berceuse from "Jocelyn." Mr. van Yox is a singer who will always charm by the beauty of his tone and by the instinctive good taste which characterizes his interpretations.—Buffalo Express, April 21.

Mr. van Yox has a tenor voice of rare quality and purest tone.—Buffalo Commercial, April 21.

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PARIS, APRIL 8, 1903.

**T**HE right to hiss or not to hiss! That has been the question that has agitated a certain portion of the public in Paris lately, the question having been carried before the law courts. A pianist was greeted with strong signs of disapprobation on her appearance before the public at one of the Lamoureux concerts, where she was announced to play a piano concerto by Saint-Saëns. Several reasons were assigned for this hostile demonstration. One, the performer's nationality. This must be at once rejected as absurd. Paris cares not of what nationality a performer is, a fact demonstrated every week by the cordial reception given to foreign artists. Perhaps, however, I am wrong in saying that Paris cares nothing about the nationality of a performer. If she interests herself at all in the matter it is rather to the neglect of very capable and conscientious native artists, while a large meed of approbation is given sometimes to foreigners. Another cause alleged was that the piano was of foreign manufacture. This also had no foundation in fact, as the same make of piano had been often used before by pianists—notably Rosenthal—and no dissident voice heard; and the proof that both the foregoing alleged reasons were invalid was given at the following concert, when a native pianist playing on a Parisian made piano was subjected to exactly the same treatment. The real reason was, as I wrote at the time, that a few melomaniacs have for some time arrogated to themselves the right to advise Chevillard, the conductor of the Lamoureux concerts, how to make up his programs. In their opinion an instrumental solo has no place at a symphonic concert, and these same unfriendly demonstrations were maintained for five or six consecutive concerts, to the great annoyance of conductor, artists and those of the public who did not share the views of the dissentients. As the disturbances at last amounted to a genuine scandal and nuisance, three individuals who were known to be most prominent in the affair were refused admittance at one of the recent concerts. These three persons at once brought an action against the conductor, Chevillard, for refusing the right of entry, his action in the matter being based on the plea that these three persons disturbed the peace of the public attending the Lamoureux concerts. "They had," they claimed, however, "paid for their seats, and by purchasing them bought also the right to express disapproval of what did not please them, a right which had always been acknowledged just as legitimate as that of approval." To this it was replied that the public has only a right to signify its dissatisfaction at

the close of an opera, concert or play, not during its progress, as that interferes with and interrupts the performance. Montel, the lawyer for Chevillard, affirmed that the three persons who had brought this action against him for denying right of entry "formed part of a cabal which had been formed to prevent the performance of piano concertos at these concerts." On the other hand, Bonzon, who assisted the three conspirators, pleaded that an impresario had only the right to expel turbulent auditors, not to refuse admission to any portion of the public whom he might suspect of having designs which would prevent or interrupt the performance. The damages claimed by the malcontents were the price of the seats paid, plus 50 francs for the loss of their afternoon. The verdict was that the price paid for the seats should be refunded, with 10 francs damages.

In the French provinces, at the beginning of each season, every debutant has a right to three appearances, and it is the public that decides whether or no the artist shall be retained for the entire season. Paolo Marié, a very competent tenor, the father of Paola Marié and Galli Marié—who created Carmen—after having been a favorite in Paris, was hissed, or protested, as it is called, at one of the large provincial theatres. This he took so keenly to heart that it brought on a serious of nervous disorders from which he never recovered. At a theatre in Italy the performers in Donizetti's "Lucia" were so hopelessly bad that at the end of the famous sextet the public hissed them, drove them from the stage, and then insisted on their return and singing it over again as a tribute to the composer, this number never being given in Italy without an encore. Patti was once hissed in Barcelona because Stagno, the tenor, refused to sing the tenor part of Alfredo in "Traviata," as he would have been placed in contrast with the great Spanish tenor Gayarré, who two months previously had gained an immense success in the part. Patti's husband (Nicolini) was substituted, but not to the taste of the Barcelonense, who, when he and his spouse appeared in the first act, were greeted with a tempest of cat-calls and hisses. Three times Patti and Nicolini attempted to commence their duo, and as many times were prevented. Patti crossed herself, and left the stage. The curtain was lowered and a calm followed. When it was raised and they came on the stage again, the disorder recommenced. Schumann, who was the impresario, waited a few minutes, and walking to the front announced: "Ladies and gentlemen, Madame Patti has never been the object of such marks of disapprobation. There is evidently an organized

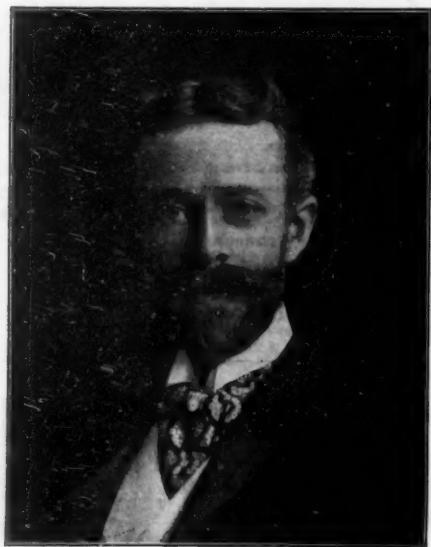
cabal against her [this was true, and it was Stagno who had engineered it]. If it is on account of the change in the cast, you have fifteen minutes in which to go to the ticket offices and receive back your money, in case you do not care to listen to M. Nicolini. But when the fifteen minutes have expired, the act will begin exactly where it was interrupted, and whether the opera is allowed to finish or not, after that time no money will be refunded." The performance was allowed to go on.

At the Colonne concert the principal item was the Symphony in D minor by César Franck, an admirable work admirably performed. If the last movement seems to fall off a little in interest I think it is on account of contrast with the delightful allegro and allegretto movements which precede it. "Christmas Night, 1870," a descriptive orchestral piece by Pierné, was also given. I sent an account of it when performed some time ago at the Salle Humbert des Romains, and have nothing to add, except that the work perhaps gained by being played by Colonne's orchestra. The beautiful and pathetic "Lamento," by Victorin Joncières, was received with the same marks of approval that it met with on its previous performance. Marie Brema was the vocalist and sang with great accent and authority "La Fiancée du Timbalier," by Saint-Saëns, although, like many vocalists who have acquired a reputation for a certain style, she exaggerates that style until it becomes forced and somewhat artificial and seems to lack spontaneity. She also sang, in conjunction with M. Francis Blaun as Wotan, the last scene of "Walküre," which met with very great success. A song by Weber, which she presented for the first time, was received with many signs of disapprobation, and as if to punish this portion of the audience Miss Brema repeated it.

The Oriental symphony "Antar," of Rimsky-Korsakoff, which is always rapturously received at the Lamoureux concerts, and the overture to Chabrier's "Gwendoline" were the principal features of the program provided by Chevillard at his last concert. "Antar" is, I think, a great work, one in which is found in a pronounced manner genuine originality, scientific knowledge and that peculiar national coloring that the modern Russian composers all seem to preserve. Both works were exceedingly well played. The program was completed by two works widely differing in character and treatment—the "Jupiter" Symphony of Mozart and "Impressions d'Italia," by Gustave Charpentier.

Emil Sauer gave the last of his two recitals at the Salle Erard and met with very great and merited success; the concerto by himself not being at all to the tastes of the subscribers when he played it recently at one of the Lamoureux concerts. Sauer is certainly a great master of the piano. He evoked the utmost enthusiasm after the Sonata, op. 3, by Beethoven, which increased until it amounted to a perfect ovation at the end of his playing of Schumann's "Carnival." An etude, "Frisson des Feuilles," from his own pen, was encored, and Liszt's "Mazeppa" finished the recital.

"L'Etranger," the opera by Vincent d'Indy, recently produced in Brussels, will be the next important work to be produced at the Paris Opéra. DE VALMOUR.



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## CHARLES WILLEBY, COMPOSER.

**M**ADAME ALBANI has recently concluded in Canada what must be accounted one of the most successful tours the great prima donna has ever made. And without doubt her two most successful songs have been Charles Willeby's "Four Leaf Clover" and "The Birds Go North Again." With one accord the Canadian press has acclaimed these little gems of musicianship, as the press throughout Europe has acclaimed them wherever they have been sung—and there are few places

voice, though it was written for soprano. In both genres of voice it has had the greatest of living exponents; and there has been nothing to choose between the effects made with it by Albani or Ada Crossley.

It is at the present moment in the repertory of every European concert artist, and is taught well nigh in every college and music school in Great Britain. The name of Charles Willeby, a year ago scarcely known save as a writer of musical literature and criticism, is today perhaps the most familiar one in musical England. He has invented a new order of song—a high order, and one in every way stimulating. Each little work that comes from his pen is replete with the freshest of inspiration and the



where they have not been sung during the past year. This setting of "Four Leaf Clover" is totally unlike any other that has preceded it. It seems to be the inevitable musical expression of the poem—for this little lyric must be termed poetry. The initial phrase alone stamps the song. It is spontaneous, sincere and inexpressibly beautiful, and is as easily distinguished from other settings as is Nevin's "O That We Two Were Maying" from its fellows. In neither case was the setting an early one. Several had come and gone before. But it is safe to say that both will outlive most of the others. As music for the voice it would be difficult to surpass the fluency and ease of this little composition. It is equally grateful for high or low

soundest of musicianship. He is a song writer pure and simple, and as such he satisfies alike the artist, the professor and the amateur. We give herewith in the composer's manuscript the opening bars of "Four Leaf Clover," which is published by the John Church Company, as are its companions, "The Birds Go North Again," "Summer Rain" and "Stolen Wings."

## New Mannheim Theatre.

A NEW theatre for operatic and dramatic festival performances has just been completed in Mannheim, Germany. The auditorium offers accommodation for 8,000 persons.

## NASHVILLE.

NASHVILLE, April 20, 1903.

**I**F Coleridge-Taylor could have heard his "Hiawatha" as sung here by the Mozart Society of Fiske University last Friday and Saturday he would have had double cause to swell with worthy pride. The Mozart Society is composed of young negroes, students at the Fiske University, which is famous for its world renowned jubilee singers. This is the largest and best school for negroes in the United States; in it they are trained to the highest and keenest intelligence possible. The Mozart Society was organized by Prof. A. K. Spence in 1880, for the purpose of studying and rendering the standard cantatas and oratorios. This is the twenty-third season and fifty-second and fifty-third concerts. The work was given in its entirety at these two concerts; the first two parts were sung last year. The shading was particularly good. The tenor soloist, Frederick Jerome Work, has a pure lyric tenor of beautiful quality of tone, and sang with delicacy and intelligence.

Officers and members of the society are as follows: H. H. Wright, conductor; Jennie A. Robinson, in charge of solo voices; Alice May Gass, organist; Alonzo C. Thayer, secretary; Datie M. T. Miller, treasurer; Henry C. Miller, librarian; Felix F. Bowler, assistant librarian; Virginia A. Miller, Datie M. T. Miller and Frederick J. Work, executive committee; soloists, Pauline Gladys Postelle, Mary Louise Shober, sopranos; Frederick Jerome Work, tenor; W. B. Merrill, A. A. Marquess, Max Martin and A. C. Thayer, Chorus: Sopranos, Annie M. Anderson, Albertina Broughton, Viola D. Jackson, Beulah E. McGavock, Elsie T. Peppers, Alice G. Priestly, Elizabeth B. Shipley, Edith G. Strong, Pearl A. White, Emma M. Bennett, Jessie B. Gadsden, Florine M. Jones, Perley M. Merrill, Mary D. Phelps, Eva A. Reeves, Mamie L. Shober, Bertha E. Terry, Mattie A. Bouyer, Edmonia W. Hubbell, Mary H. Loveland, Datie M. Miller, Pauline G. Postelle, Lillie B. Sheffey, Ada E. Sims, Laura A. Trimble; altos, Willie B. Alexander, Etta A. Clark, Etta T. Keith, Mabel C. Leake, Virginia B. Miller, Esther E. Palmer, Leonie L. Robinson, Elizabeth A. Ross, Raven A. Scott, Gertrude Taylor; tenors, Felix F. Bowler, William J. Bryan, Harry C. Buster, Martin Maxmillian, William B. Merrill, Clifton T. Nichols, Thomas P. Shannon, James A. White, Frederick J. Work, Wm. A. Wynn; basses, Robert C. Bailey, Jack S. Brayboy, Alexander C. Browne, Anderson W. Cheatham, St. Julian Drayton, Walter Dyson, Robert E. Ellison, Thomas P. Haralson, Elmer S. Imes, Alfred G. King, Carroll H. Langston, Augustus A. Marquess, Ethan O. Marshall, Henry C. Miller, Irvin C. Miller, Charles A. K. McDowell, A. E. C. McNeal, John L. Kucker, Alonzo C. Thayer, Thomas Pratt and Arthur R. Ware.

The accompaniment was by organ alone, and owing to the excellent work of Alice May Gass at the great organ is largely due the success of these concerts. Her combinations were admirable and the orchestral effect was very faithfully reproduced.

To the conductor, H. H. Wright, is due the possibility of producing such a work in so artistic a manner, as he is a most indefatigable worker.

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SAN FRANCISCO, Cal., April 20, 1903.

**T**HE last of the season's Zech Symphony concerts took place on Thursday afternoon last at Fischer's Theatre, and was well attended. The program was interesting from the fact that there were two original compositions on its pages—the "Raven," by Fred Zech, Jr., the conductor of the orchestra, and a suite, "Among the Giant Sequoia," by J. L. von der Mehden, Jr. The numbers were both well received and the composers overwhelmed with flattering applause. The series has been marked throughout by good attendance, which has been encouraging to the management to arrange for further concerts another season. Following is the program:

Symphony, Rustic Wedding.....Goldmark  
Moderato Molto, Wedding March, with Variations.  
Symphonic poem, "The Raven".....Frederich Zech, Jr.  
(After poem by Poe—first time.)  
Suite for Strings.....Volkman  
(Cello obligato by J. L. von der Mehden.)  
Suite, Among the Giant Sequoia.....J. L. von der Mehden, Jr.  
(Dedicated to John L. Koster.)  
Conducted by the composer.  
Slavonic Dance No. 1.....Dvorak

The concert of young Maurice Robb, the infant pianist, took place in Steinway Hall, Friday evening. He played not only well, but with intelligence and feeling, unlooked for qualities in the child pianist. His touch is clean, strong and expressive. His execution is marvelous when one considers his age. The Bach "Bourée" in A minor was taken in exact tempo, and could not well have been bettered even by his elders. The "Harmonious Blacksmith" was equally well rendered, every note telling with absolute clarity. It would be difficult to specialize, as the whole program was rendered without notes, showing faultless memory, and each subject was treated with the intelligence that bespeaks superior training and the guiding hand of a master mind. His Field Nocturne was poetically interpreted, and his Rondo Capriccioso brilliant. The surprise of the evening was in the closing number, the Scherzo from the Litoff Concerto. This was given with his teacher, Mrs. Oscar Mansfeldt, at the second piano, and throughout was treated in a manner that was worthy of double his years, and was the most absolute tribute to the child's inherent talent. Aside from the length of this Scherzo, it is very difficult, and was given by the boy with perfect ease of execution. His perfect self possession was remarked more than once, as well as the perfect ease of his position and manner of execution. There were no frills, nor any attempt at the little conscious airs of children who for their talents are spoiled at the outset of their career. This child took everything as a matter of course, which it really was, since it had been daily food to him for over a year. There were flowers in abundance to greet the young artist, and applause ran riot. A pretty scene was enacted in the green room after the concert, when among the first to offer congratulations, was little Enid Brandt, and the meeting between the two little artists was a picture viewed with pleasure by all who were privileged to see it. Young Maurice is to give a concert in

Sacramento soon, and afterward will go South. The program of his first concert follows:

Harmonious Blacksmith.....Handel  
Bourée, A minor.....Bach  
Nocturne, No. 12.....Field  
Impromptu, A flat.....Chopin  
Waltz, op. 64, No. 1.....Chopin  
Waltz, op. 70, No. 1.....Chopin  
Scherzino, op. 18.....Moszkowski  
Nightingale.....Liszt  
Rondo Capriccioso.....Mendelssohn  
Scherzo from Concerto.....Littoff  
Accompaniment on second piano.  
Mrs. Oscar Mansfeldt.

Mrs. Caroline McLaine Mason gave a concert in Steinway Hall on Monday night, and was assisted by Dr. H. J. Stewart and Nathan Landsberger. Mrs. Mason's program was selected from Grieg, Liszt, Bazzini, Wagner, MacDowell, Edna Rosalind Park, Chadwick, Schubert-Wilhelmj, Brahms-Joachim, Nevin and Stewart.

Leandro Campanari's last concert of the Sunday afternoon series was given at the residence of Mrs. A. Barkan yesterday at 3 o'clock. This series has been most interesting and has made the beginning for the work the quartet has planned for another year. The Easter Sunday program was exceptionally good.

The lecture given by Dr. H. J. Stewart before the Adelphian Club, of Alameda, was a great success and the subject, "Modern Songs and Song Writers," ably illustrated by his pupils, Mrs. J. E. Jolly, Miss Leola Stone, Miss Juliet Greninger, Miss Ella V. McCloskey and Mrs. W. W. Briggs. The following musical program was given:

Murmured Luftchen (Murmuring Breezes).....Jensen  
Ungeduld (Impatience).....Schubert  
Mrs. J. E. Jolly.  
La Cloche (The Bell).....Saint-Saëns  
Miss Leola C. Stone.  
Thou Art to Me.....Chadwick  
Love Is a Bubble.....Allitsen  
Miss Juliet Greninger.  
Before the Enemy.....Henschel  
A Little Way.....Stewart  
Miss Ella V. McCloskey.  
Before the Dawn.....Chadwick  
Sweetheart, Thy Lips Are Touched With Flame.....Chadwick  
Mrs. Wallace Wheaton Briggs.

A set of seven new compositions from the pen of Samuel Bollinger, a local composer and published by Breitkopf & Härtel, was played to me recently by the composer, and I can but add to the general commendation of all the musicians who have heard them, in pronouncing them far above the ordinary in conception and some of them exceptionally beautiful. The Sonnet was recently played at an Eastern concert by Wm. Sherwood, who pronounces it an "ideal composition," and classes Mr. Bollinger unhesitatingly among the foremost of American composers. In the suite are the Sonnet, a Romance, Idyl, Barcarola, Humoresque, Danse Caprice and Danse Humoresque. Beside these Mr. Bollinger has written and published many beautiful things

for the piano and a Romanze for violin and piano. The Sonnet was written for and dedicated to Fannie Bloomfield Zeisler, and will be played by her on some of her future programs.

Tomorrow night at the Alhambra Theatre the Von Meyerinck School of Music is to give a long promised program which has been prepared with great care and at much expense financially. The coming out concert of the class of 1901-2, Class 4 on the school roster, was given in the assembly hall of the school on April 2 with the following program:

Duet, Greetings.....Mendelssohn  
Miss McGuire, Miss Horton.  
Two Songs from the Winter Journey.....Schubert  
Good Night.  
The Weather Vane.  
Miss Ehrenport.  
Gretchen am Spinnrad.....Schubert  
(Marguerite at the Spinning Wheel.)  
Miss Willcox.  
In Exile.....Taubert  
Hark, Hark, the Lark!.....Schubert  
Miss Holm.  
Duet from Hymn of Praise.....Mendelssohn  
Miss Willcox, Miss Ehrenport.  
An die Music.....Schumann  
Miss Angelita Strauch.  
Five songs from the cycle Poets' Love.....Schumann  
Mr. Strauss.  
Duet.....Mendelssohn  
Miss McGuire, Miss Horton.  
Ecstasy.....Mrs. Beach  
Miss Willcox.  
Scene and Ballad from The Flying Dutchman.....Wagner  
Members of the class, assisted by members of Classes 1, 2 and 3, and by Miss Heath as Senta and Miss Feldheim as Mary.  
At the piano, Mrs. Arthur Lewis.

The MacNeil Club, of Sacramento, once a very popular organization and holding the same relation to Sacramento that the Loring Club does to San Francisco, has reorganized, and gave the first concert under the new régime at the Congregational Church at Sacramento one evening last week under the direction of the Rev. Chas. L. Miel. The church was filled to the doors, and a fine program was rendered in a manner that won much commendatory applause. The local press, as well as a host of music lovers who were in attendance, voted the concert a big success. Below is the program in full. The club, named for an honored resident and music patron of Sacramento's earlier days, was at one time under the direction of W. H. Kinross, a flourishing body of musicians with a long roster of the best names in the city. Adverse circumstances tended to its ultimate disbandment, and it is now for the first time in years that the work has been reorganized, and as the opening concert was so auspicious, it is to be hoped it will continue to make for success.

Chorus of Men (St. Cecilia's Day).....Anon.  
Sonata, op. 26.....Beethoven  
Mrs. Albert Elkus.  
Hie Thee, Shallop.....Kucken  
Soloist, Miss Shirley Louise White.  
Champagne Song.....Abt  
Italian Salad (a musical jest).....R. Genée  
Soloist, Frank Bellhouse.  
Song of Mignon.....Liszt  
Miss Marguerite Wilbourn.  
Waltz Song.....Vogel  
O, Who Will O'er the Downs (Madrigal).....Pearsall (1639)  
Trio, Meditation (Faust).....Gounod  
Franklin A. Griffin, 'cello; Miss Lizzie Griffin, organ; Miss Zue Geery, piano.  
Chorus of Pilgrims (Tannhäuser).....Wagner  
Wolfram, C. M. Phinney; Elizabeth, Miss White.

The officers and members of the club are: V. S. McClatchy, president; Joseph M. Anderson, vice president; F. A. Griffin, secretary; C. S. King, treasurer; F. C. Schuler, librarian; H. R. Blair, R. P. Webber, F. W. Breen, W. H. Hopkinson, F. H. Bellhouse, W. H. Dunster, O. B. Ellwood, H. L. Hill, R. Varanese, B. Wilson, H. Mitau, C. B. Pinkham, W. L. Witherbee, C. M. Phinney, H. A. Fairbank, R. W. van Norden.

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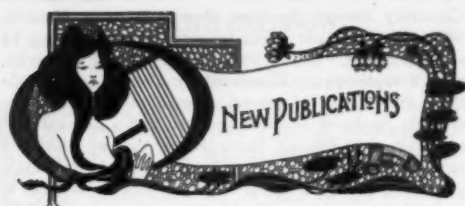
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**Ein Weihnachts Mysterium.**—("A Christmas Mystery").

Based on Biblical texts and folk traditions. By Philipp Wolfrum. Published by Breitkopf & Härtel, Leipzig and New York.

This is a work cast in a form cleverly held between the old German "Christmas Play" and the modern oratorio. The "action" of the piece is best understood from a glance at the titles of the separate parts. They are: "Introduction," "The Annunciation," "Magnificat," "Interlude," "The Nativity," "The Glad Tidings of the Angel," "Mary at the Manger," "The Shepherds," "The Three Kings," "Finale."

The work proper is divided into two parts, and is written for orchestra, organ, mixed chorus, tenor (Evangelist and Narrator), alto (Angel Gabriel), two sopranos (Angel of the Annunciation and Mary), tenor (Joseph), and basses (Three Shepherds). The composer suggests that the whole might be arranged as a series of tableaux with action, the orchestra and chorus to be hidden from the audience. However, every provision is made for performance of the work in regular concert or "oratorio" form.

Wolfrum is a composer of striking originality. His fund of melodic invention seems well nigh inexhaustible and he is a past master in the craft of counterpoint. Like Elgar (whose admiration he has aroused) Wolfrum succeeds in writing religious music that is modern and yet devotional. The German composer has gone even a step further than his English colleague, for in this "mystery" there are neither fugues nor canons, the favorite paraphernalia of the conventional oratorio builder. The orchestral introduction (with short vocal interludes) is of exceptional beauty in theme and spirit. The melodies are broad and satisfying, the harmonic scheme is bold, and the voices, while preserving always the admirable ensemble, are frequently given opportunities for individual display. This might not be quite in accordance with the traditions of Palestrina, but it is very grateful to a modern audience. The episodes of especial beauty are the conclusion of the "Magnificat," the "Interlude," a marvel of counterpoint, the A flat section of "The Nativity," the accompaniment in the part "Mary at the Manger," all the Shepherd music, and the large, impressive Finale in C major. This Wolfrum is altogether a man of unusual merit, and a production here of his "Christmas Oratorio" would doubtless lift him to a place beside Elgar in the estimation of the New York public and musicians.

The "Mystery" has already been performed successfully in Heidelberg, Düsseldorf, Berlin, Munich, Cologne, Basle, Nuremberg, Worcester (under Dr. Elgar's direction), Vienna, Zürich and many other European cities of importance.

Dr. Elgar wrote this about the work: "The technic is beyond criticism, and one must admire the daring with which the musician has completed the task he had set himself; it is a bold thing in a sacred work, which most hearers will probably persist in calling an 'oratorio,' to throw over the whole convention of the oratorio maker, and to give us a piece of pure and expressive music. The chorales naturally have not the striking effect on English ears that they possess for the German people: tunes inseparably connected with certain ecclesiastical seasons and with certain sets of words (hymns), have a sort of

practical as well as poetical significance to the people who have all their lives been accustomed to sing them in their proper place. But if this aspect of the work does not appeal to our deepest feelings, we can all feel the beauty of the music woven (always with consummate art) round the gentle and gracious Christmas scenes."

**Musurgia's Private Concert.**

THE large ballroom of the Waldorf-Astoria seldom has held as large an audience as it contained Tuesday evening, when the third private concert of the present season was given by Musurgia. It was a brilliant gathering, society being present in full force. The program follows:

Club song, Musurgia.....	Max Spicker
O World, Thou Art Wondrous Fair.....	F. Hiller
Stars of the Summer Night.....	J. H. Morris
Chanson de Matin.....	Edward Elgar
Chanson de Nuit.....	Edward Elgar
Mazurka.....	Edward Elgar
Orchestra.....	
Down in Yonder Valley.....	Max Spicker
Let Not Thine Eye Upon Me Rest.....	C. B. Nevin
Break, Break, Break.....	J. H. Brewer
Prayer of Thanksgiving.....	(Arranged by E. Kremser.)
Hie Thee, Shallop.....	Kücken
Contrasts.....	Edward Elgar
(The Gavotte A. D. 1700 and 1900.)	Orchestra.
A Summer Lullaby.....	S. Archer Gibson
Chorus of Spirits and Hours.....	Dudley Buck

The club was assisted by the Dannreuther Orchestra, a chorus of boys, and Richard T. Percy, accompanist. The members of the club, under Walter Henry Hall's baton, sang with precision, spirit, and produced a large volume of tone. The singers evidently had been carefully trained, and had rehearsed often. The orchestra, although small, played well and added considerably to the pleasures of the evening.

Musurgia was organized nineteen years ago. Its officers are: President, Edward M. Franklin; vice president, Frederick C. Bates; treasurer, Frederick D. Lincoln, and librarian, Charles C. Fearn.

Secretary—Frederick M. Frobisher, 346 Broadway, New York.

Conductor—Walter Henry Hall.  
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**ROGER-MICLOS FAREWELLS.**

WEDNESDAY afternoon at Mendelssohn Hall there took place the farewell recital in America of Mme. Roger-Miclos, the Parisian pianist, who met with such pleasant success here this winter. The lady's personal popularity was amply attested to by a large and fashionable audience that parted from Mme. Roger-Miclos with regret, and by its applause proved that she will not want for an enthusiastic clientèle when she comes here again.

Mme. Roger-Miclos has never tried to enter into competition with the noisier heroes of the piano. Her art is reserved, tender, sane. It compels by appeal rather than by command. This French pianist is a true seeker after beauty. Cross combinations, raw contrasts and in-artistic displays of force are not to her liking. The groundwork for her artistic scheme is refinement—refinement based on nice musical culture and perfect taste. The numbers on Wednesday's program were well chosen to display the cardinal excellencies of Mme. Roger-Miclos' playing. Chaminade, Godard, Fauré, Pleiffer, Grieg, Paderewski, Moszkowski and Rubinstein in the main represent the graceful and entertaining school of piano composers. It is a school which Mme. Roger-Miclos understands and interprets to perfection. At her earlier concerts in New York she had amply demonstrated her ability to cope successfully with Beethoven, Schumann and Chopin. This latest program therefore was but another proof—if any were needed—of Mme. Roger-Miclos' catholic musical sympathies and complete technical equipment.

Her touch was velvety, her pedaling and phrasing were musical, and there was revealed much arch humor in some of the smaller pieces. Altogether it was a series of performances perfect in their way, and seemingly delightful to an audience that insisted on encore after encore. Ben Davies occupied a place on the program with some songs.

Before a large assemblage of Brooklyn Institute members Madame Roger-Miclos gave her first and only recital in Brooklyn Monday night, April 20, at Association Hall. She played some of the charming numbers from her repertory and revealed in them all the poise, finish and elegance so characteristic of the Frenchwoman's art. Her numbers included the Chopin Prelude in D flat, the Polonaise by the Polish composer in A major, "Au Couvent," by Borodin, the Air and Variations by Haydn, Godard's Fourth Mazurka, the Moszkowski Waltz, op. 34, and as an encore she performed a neatly written Toccata by Chaminade. Two vocalists added variety to the program of the evening.

Madame Roger-Miclos' American tour was in every way a success and leaves behind it memories doubtless as pleasant as those which the French pianist is at this moment carrying home with her. Madame Roger-Miclos sailed for Havre on Thursday aboard La Champagne.

**Mr. and Mrs. Karl Feininger.**

THERE will be a concert tonight in Carnegie Chamber Music Hall for the benefit of the Rectory Fund of St. Matthew's Church. It will be given by Mr. and Mrs. Karl Feininger, assisted by Miss Grace Munson, contralto. The program will be made up of the Grieg Sonata in G major for piano and violin; compositions for the violin by Vieuxtemps, Alabiev, Joachim, Mendelssohn and Feininger, and songs by Schumann, Franz, Chadwick, Nevin, Foote and Feininger.

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## VIOLIN ECHOES.

MAGDEBURGERSTRASSE 22, BERLIN, W.,  
April 8, 1903. }

HERE is a complete list, or nearly so, of the violinists who have appeared here in solo since January 1. Most of them gave concerts of their own, filling up the entire evening with their violin playing. Some, however, appeared as soloists or assistants in other concerts. To give the readers a complete picture of the enormous extent to which the playing of string instruments is carried on in public concerts in Berlin, I give also lists of the 'cellists and chamber music organizations.

Here is the list of violinists: Emile Sauret, Carl Flesch, Eugene Ysaye, Jean Ten Have, Hermann Rubin, Alexandrine Zanolli, Hans Lange, Hakon Schmedes, Carl Halir, Joseph Joachim, Anton Witek, Max Guhlka, Samuel Günzburg, Z. A. Birnbaum, Elsa Kohlmann, Aldo Antonietti, Boris Sibor, Pablo de Sarasate, Irene von Brennerberg, Erna Schulz, Corinne Coryn, Felix Gutdeutsch, Max Donner, Stanislaw Barcewicz, Annie de Jong, Franz Ondricek, Nicolas Lambinon, G. Guarnerius, Adrian Rappoldi, Ysaye Barmas, Martin Collin, Alfred Wittenberg, I. Nieselt, August Gentz, Michael Zacharewitsch, Arthur Argiewicz, Felix Meyer, Bianca Becker-Samolenska, Eva Mudocci, Mateo Crickboom, Edwin Grasse, Lars Zetterquist, Leopold Przemysler, Gabrielle Wietrometz.

The list of violinists does not fall far short of the list of pianists who have appeared here during the same time, though it is far, far behind that of the singers.

A few 'cellists have also appeared, to wit, Anton Hekking, Jean Gerardy, Joseph Hollmann, Jacques van Lier, Heinrich Grünfeld, Adelina Metzendorf-Löwenberg, P. Treff, Leo Schratzenholz, Otto Hutschenreuter, René Schidenhelm and Robert Hausmann.

Nor have we suffered for want of string quartet playing, for we have heard the Joachim, the Bohemian, the Halir, the Holländer, the Waldemar Meyer, the Dessau, the Marteau, the Dortmund and the Brussels quartets several times each. As for trios we have had the Hekking, the Dutch, the Halir and the Zafic; moreover there have been sonata evenings given with the assistance of pianists by Jacques Thibaud, Irma Saenger-Sethe, Lady Hallé and Edwin Grasse.

The most important of the violinists was Ysaye, who deservedly won the greatest success—and that is saying a great deal—with the rarely heard Bruch Second Concerto and the Saint-Saëns B minor Concerto at a Philharmonic concert. The majesty of his style, the beauty and sonority of his tone, the finish of his technic, the depth and esprit of his conception, the glowing warmth of his temperament—these are the things with which he always makes such a profound impression. Ysaye is so great because he has such a wonderful combination of qualities. Others have one or more of the requisites in a high degree, but there is no other violinist alive today who possesses such a great combination. That is why Ysaye is the greatest living violinist. Thibaud is near to Ysaye, but he has not that satisfying maturity, as he is too young for that yet. A great violinist he is though.

Emile Sauret also scored a great success at a Philharmonic concert with the Vieuxtemps A minor Concerto. Sauret is a marvelous technician and a most extraordinary violinist. He was very nervous, and not quite up to his usual high standard this time. There is, however, always something very commanding and inspiring in his playing. He is the virtuoso par excellence.

I could not say the same of Sarasate. He is decidedly passé, though still wonderful in his own Spanish dances. He gave two concerts in the Philharmonie to crowded houses. Sarasate has far greater drawing power than Sauret, but Sauret is today by far the greater violinist. After a long program Sarasate played as encores all of his old favorites, as "Zigeunerweisen," "Zapateado," Chopin's E flat Nocturne, &c. Simply ridiculous was his playing of Bach's Chaconne! All the violinists in the audience nearly burst their sides laughing. I cannot describe it. For one thing, he plays it alla breve and gets through in half the time that others take. Yet even today no one can play some things as well as Sarasate does.

Jean Ten Have is a young French violinist of many excellent qualities, his bowing being especially praiseworthy. His tone is sweet and his technic facile. Mateo Crickboom is also a violinist of most praiseworthy attainment. Alexandrine Zanolli is a sterling violinist of the Russian school; so is Boris Sibor. Corinne Coryn has made great progress since her first appearance here. Aldo Antonietti is the same smooth, suave performer that he was last year. Michael Zacharewitsch is one of the most gifted of the younger Russian school. He has lots of temperament. The young Poles, Argiewicz and Przemysler, are making excellent progress. The young Italian violinist, Guarnerius, has no distinguishing characteristics except her name. She is a descendant of the celebrated family of violin makers.

Of special interest to Americans was the appearance of the wonderful blind violinist, Edwin Grasse, who played the Beethoven "Kreutzer" and the Brahms D minor Sonatas with Otto Hegner, and as a solo number Tartini's "Devil's Trill." The most difficult thing to play from memory is a sonata, and it was wonderful how this blind boy not only played two big ones, but how he interpreted them! The depth of his musicianship and the soulfulness of his tone are remarkable. In the Tartini difficult piece, made more difficult yet by César Thomson's arrangement, he displayed great command of his instrument.

Another young American violinist whose appearance aroused great interest in the American colony is Max Guhlka. This young man possesses talent of the highest order. He draws a full, warm, penetrating tone, his technic is brilliant, he is a thorough musician, and he has abundant temperament. He played first the Brahms A major Sonata with a beautiful tone and finished technic. Then he gave in a masterly manner three numbers from the Bach B minor Sonata for violin alone, and finished with a most brilliant performance of the Wieniawski Concerto, arousing with it genuine enthusiasm.

Zedislav Alex Birnbaum has the greatest temperament of all the younger violinists. If his command of his instrument were equal to his temperament he would be a very great violinist indeed. His technic is not always reliable, but he is a most excellent violinist nevertheless. He also takes his art seriously, as his program showed, for it was made up entirely of serious works, viz., the Brahms Concerto, the Bruch D minor No. 3 and the Joachim Variations.

Birnbaum was at his best in the Bruch Concerto. His nature is well adapted to the fervor and the strong dramatic accents of this work. He gave a stirring performance of it. The Joachim Variations, or, better, abominations, gave him opportunity to display considerable virtuosity.

Curiously enough Joachim, though a great violinist, never wrote idiomatic violin technic. In this respect he resembles Spohr. If you study Viotti, Tartini, Paganini, Ernst, Vieuxtemps or Wieniawski you learn a violinistic technic that will be of general or even of universal help. But study Spohr or Joachim and you find a peculiar violin technic, very difficult, but a technic that will not help you much in other things. Joachim's technic in his works, though very difficult, is not effective because lacking in that brilliancy which purely idiomatic violin technic has. Nor do his works possess musical value; on the contrary they are barren of ideas. When, then, play them? Vieuxtemps was not a great composer, but in listening to his music one at least enjoys brilliant violin effects. At any rate the characteristics of the instrument are shown off in the best light, and that of itself is a good deal. On the other hand in a work like the Brahms Concerto we have great and profound music, written with a total lack of knowledge of tonal effects on the violin. Hence the work is not and never will be wholly satisfactory to the violinist. The ideal concerto is the one that combines the two—good music and good violin technic. There are but three concertos that do this in a high degree, the Beethoven, the Bruch G minor and the Mendelssohn, and that is why they are so popular.

The best three concertos ever written by violinists—with a view to these two characteristics—are the Viotti Twenty-second, the Spohr Eighth and the Wieniawski Concerto in D minor. Of his fifteen concertos Spohr came nearest to a good geigenmässige treatment of the violin in his Eighth. It has also the greatest musical value of all his works.

Carl Flesch gave his third concert March 21, with an overwhelming success. Whereas in his former concerts he shone chiefly as a brilliant virtuoso, this time he laid more stress on musicianship. His biggest number was the Bach Chaconne, of which he gave a marvelous performance. Technically it was perfection in every detail; in tone it was clear, warm and full, and in conception it was big and manly without being robust. It was one of the best performances of the Chaconne I ever heard. In several other works Flesch also showed that he is an excellent musician. The applause was deafening at the close of his program. In fact the audience would not let the artist off until he had played some half a dozen encores.

In these he let his wonderful virtuosity loose. The Paganini Octave Study was so perfectly in tune that it sounded like one note all through instead of octaves.

A female Kubelik has turned up, it is said, in the person of Marie Herites, a girl of eighteen, of Prague, Bohemia. I have not heard her play, as she has not visited Berlin, but I have heard remarkable things about her. A pupil of Sevcik, who has gained such world wide renown through the brilliant successes of his star pupils, Kubelik and Kocian, Miss Herites is said to possess in a high degree all of the best features of the Prague school. At recent concerts in Prague, Vienna and Budapest she is said to have aroused great enthusiasm, and on all sides a brilliant career is predicted for her. She is certainly interesting as the first representative of importance of the fair sex of that school of violin playing which is now so popular.

ARTHUR M. ABELL.

## Banner at New York College of Music.

MICHAEL BANNER, the great violinist, has been engaged as violin instructor for the New York College of Music. Mr. Banner is a pupil of the eminent Bohemian violin teacher Sevcik, instructor of Kubelik and Kocian.

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## WASHINGTON.

WASHINGTON, D. C., April 18, 1903.

**S**PRING has produced a lull in the social musicale which became such a fad in Washington this winter. The impetus would appear to have trickled down from the eaves of the White House, but it cannot justly be said to have derived its main inspiration from Mrs. Roosevelt's musicales. A stronger influence in the matter has been the steady increase of the colony of enthusiasts, an increase particularly strong during the past two seasons. The Sunday musicale given by Mrs. Franz Rummel in conjunction with her brother and sister-in-law, Mr. and Mrs. Morse, and the musicales of Mr. and Mrs. De Koven were, we believe, intended to be more in the nature of artistic than purely social events. Indeed, Mrs. Franz Rummel could furnish a name which might stand as a guarantee of musical sincerity. The little soirées at the Morse studio were hence characterized by a certain refined bohemianism, which did not antagonize the artistic charm of the huge room, and which saved these occasions from any atmosphere of the futile social struggle. The musicales of Mr. and Mrs. De Koven were, on the other hand, and unavoidably, distinct social events. The clearly defined position of the hostess among Washington women of supremacy gave these affairs a rather imposing distinction when one consulted the "among those present" register. Yet there reigned a most charming spirit of ease, and the quality of the attention proved a love of art among diplomats as among laymen. Mention should be made of an important performance on one of these occasions—the Beethoven Septet in E flat major. Widely known as is this work through industrious four handed thrumming, it had never been heard here in its complete form. It was admirably rendered by H. C. Rakemann, Charles Douch, A. Fürthmeir, William Douch, Andrea Coda, Paul Sitke and A. Höfer playing, respectively, violin, viola, 'cello, basso, clarinet, bassoon and horn. Mr. Rakemann, who is also concertmaster of the Washington Symphony, is thoroughly routinized in work of this nature. He is a gentleman whose talent as a student left a tradition wherever he chanced to study.

The Washington Symphony gave an experimental popular concert on the evening of Sunday, April 12. Numbers were selected with a certain concession to popular taste, yet with a consistent outlook toward that higher ideal for the local furthering of which the orchestra has been established. The program opened with Nicolai's "Merry Wives of Windsor" overture, following which Clifford Wiley sang the Prologue to "I Pagliacci" in an effective baritone under good control. Then came the ever acceptable "Peer Gynt Suite," in the reading of which Mr. De Koven has distinguished himself. Certainly a more fascinating performance could hardly be exacted.

Fourth on the program, Mr. Aptommar interested the audience, and was given encores and an enthusiastic reception generally for his harp soli.

In the "March Espagnol," which formed the first half of the fifth number, Mr. De Koven was enabled to give a glimpse of what may be termed his later manner—a really electrifying mode of instrumentation. Interesting things in his future output may, by the way, be augured from sidelights of this nature—his work as kapellmeister and the healthy enthusiasm in his readings. The public will probably ere long be much interested in the De Koven Symphony No. 1, two movements of which are, we understand, completed.

Other numbers of the program were the Strauss "Kemather leben Valse," the "Toreador's Song" (Mr. Wiley), the Tchaikowsky "Dornroesche Valse," and the

Prelude to Act IV of "Lohengrin," of which the audience, apparently nothing weary, demanded a repetition. Despite the storminess of the evening, the attendance was excellent.

Miss Clara Hunt, late of the Paris Opéra, has been introduced to a portion of the Washington public through a large musicale given at the New Willard's by Mrs. Cushman Davis. Miss Hunt's singing is of that calibre which places her above ordinary local criticism. She is in fact an artist of the highly finished type, with a remarkable range, faultless French enunciation (of course) and voluptuous richness of tone in her best moments. Mr. Grau was very much to blame that she did not create more sensation at the Metropolitan while a member of his forces there a few years ago. He did not give her certain opportunities upon which he had definitely agreed, but kept her singing pages' roles. It is at least pleasant to reflect that she was undoubtedly most chic and acceptable in them.

William T. Carleton, the baritone, who should be venerable, but miraculously isn't, gave a Kipling ballad recital at the Washington Club on the afternoon of Friday, April 17. Mr. Carleton has sufficient imagination to do full justice to songs like the "Ford of Kabul River" and "Danny Deever." He is still an interesting artist of a type that is passing out, and has preserved a timbre in his voice which fascinated many song lovers thirty years ago.

A Washington "Chamber Music Trio," composed of Miss Cornelia Dyas, pianist; Anton Kaspar, violinist, and Wenceslao Villalpando, violoncellist, all well known locally, is reported as doing first class work.

STANLEY OLMSTED.

## Fletcher Music Method.

MRS. EVELYN A. FLETCHER-COPP has just given a lecture before the New York Mothers' Club which aroused deep interest.

It is a matter of interest to notice the different ways in which requests to lecture before mothers' clubs or musical clubs are received. Many of the clubs are delighted to hear the lectures, but in some instances a refusal has been sent on the ground that the club does not care to hear anything about the Fletcher music method, as it does not wish to endorse or stand for any particular school or method. This would seem to be a reflection upon a club which did not wish to investigate the up to date ideas and methods of the day, and which would appear to be endorsing by this non-investigation the methods of the past. Are not the subjects of cultivation of memory, ability to express one's own ideas in music, ear training, freedom from the old fashioned slavery to technic, power of concentration and lack of nervousness, vital points (especially when we trace the lack of these or trouble with these to the very foundation of music) for the consideration of any musical club?

Subjects of the most vital and universal interest must come to us through the personality of the teacher or experimenter, however unpleasant this may be, and just as patiently as we listen to a carefully collected from encyclopedia and musical histories account of the life of Chopin and forgive the parade of personalities for the sake of information we shall receive, so should we investigate the musical schools and methods of the day, feeling assured that if the inventors or originators of these are not deserving and worthy of the advantage which our investigation of them may give them, they will not be enduring.

## ST. LOUIS.

St. Louis, Mo., April 25, 1903.

**T**HE Apollo Club gave the last concert of its ninth season at the Odeon Tuesday evening, April 21. The soloists were Zelle de Lussan, soprano, and Hugo Heermann, violinist, whose work was enthusiastically received and deservedly so. Charles Galloway conducted.

The performance was a great improvement over that reported in these columns a few weeks ago. Deficiencies in attack, intonation, &c., which characterized the former performance, have been corrected. The Brahms "Lullaby" exhibited a beauty of tone color past description and equal to anything the writer has ever heard from a male chorus. Several of the selections were from the repertory of former years, but their excellence at this concert should be credited to Mr. Galloway, since they were re-studied and sung according to his own interpretation. Mr. Galloway has undergone a change in policy since the previous concert. Up to that time he had practically refused to avail himself of any of the large number of compositions already known to the club. He proposed to do new things in his own way, and mark out a new and higher path for the club's work. The taste acquired during many years as an organist began to show its influence in his selections. This last concert reveals the fact that he has decided to take the Apollo Club and its patrons as they are; that he has given up the idea of making the club into a gigantic organ; that the singers have ceased to look like pipes and are once more men, and that the wishes of the public that makes the Apollo Club a possibility are also receiving consideration. Just how much certain opinions expressed in these columns after the former concert had to do with this transformation it is not necessary to say. It became evident, however, that certain members of the club have, in their imaginations, placed the organization on a pedestal for the adoration of mankind. Its base rests upon holy ground not to be trampled upon by the feet of the non-worshipper. Its head is surrounded by a mysterious halo, which casts its rays into the mental darkness of the wonderers below. All its acts are perfect. If it emits wrong notes the composition deserves to be changed. If the tenors drop below the pitch the musicians of the world should be called together and the pitch readjusted. If the basses slide and scoop from note to note it is a revival in all its perfection of the now almost forgotten Italian portamento. If the singers do not all begin at once it is either to show their independence or else to give greater artistic variety to the interpretation of the piece. If their conductor moves his arms to and fro, giving a striking imitation of a windmill, or if he shakes his long fingers in the air until one imagines he is seeing a real living skeleton, one is allowed to say nothing but amen, and fall down and worship. Thus do the dreamers dream. But to practical folk who pay money and sit out in front (and the present writer, though the official representative of THE MUSICAL COURIER, pays his money) the Apollo Club is nothing in the world but an organization of some seventy or eighty estimable young men joined together for the performance of music suitable to their voices. Some of them are trained singers, but the majority of them are very much in need of training. Their work runs all the way from good to bad and bad to good, and their concerts rest for their success in the first place on their social prestige, a prestige achieved for them by the late Lester Crawford, for many years the president of the club, and Alfred G. Robyn, for eight years its conductor, and also upon the excellence of the soloists who furnish the greater part of each and every program. The Apollo Club has been in the past governed by wise and practical heads, who knew the public well enough not to take the



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world on their shoulders to no purpose. Mr. Crawford's policy was to first entertain the public and incidentally to educate it if it could be done without the public finding it out. He was a judge and admirer of the best in music, and he coupled with this knowledge a goodly portion of that most uncommon commodity labeled "common sense." The closer the Apollo Club and its conductor adhere to his ideas the greater will be its success and the longer its life. If the Apollo Club cannot stand straight out criticism there is decay this side of Denmark.

#### Haslam, Paris.

**A**MONG many successes made this season, both in opera and concert, by those who have been taking a course of instruction from this prominent Parisian singing master, may be mentioned Miss Geraldine Damon, the contralto, favorably known in Boston and New York, where she studied under Mr. Bristol. Miss Damon went to Paris last May to take a special series of lessons in style and repertory, and selected Haslam as her instructor. She made a great effect by her singing of an aria from Ponchielli's "Gioconda" at a recital given by Haslam last February, and was personally complimented on her interpretation by the well known amateur, Prince Della Rocca. On March 26 Miss Damon appeared in London at Bechstein Hall, where she also achieved success in the same aria.

The Daily Mail of the following day says: "Miss Geraldine Damon, who has a well trained and flexible contralto voice, threw strong dramatic expression into her rendering of an aria from Ponchielli's 'Gioconda.' She was warmly and deservedly applauded."

The Standard of the same date says: "Miss Geraldine Damon, the possessor of a very sympathetic contralto voice, gave much pleasure in her vocal offerings, her treatment of the air from Ponchielli's opera of 'La Gioconda,' being a very artistic piece of work."

This very successful master will give a special course in style and repertory during the summer, adapted to the needs of professional vocalists only.

#### William Harper in "Messiah."

**U**NDER date of April 19 the Norfolk Landmark, of Norfolk, Va., says regarding Mr. Harper's singing in "The Messiah": "William Harper, the basso, especially engaged for this performance, was a stranger to the musical people of this vicinity, but he soon demonstrated that he is an artist of the first rank, and by his kind and gentlemanly manner won at once the hearts of those with whom he came in contact. He certainly has the artistic conception of the solos of 'The Messiah,' and his voice is sympathetic and remarkably smooth throughout, an unusual feature for so heavy a voice." Mr. Harper is meeting with tremendous success at every appearance, and worthy ranks among the foremost bassos before the public.

April 21 Mr. Harper sang at Barnard College. The basso was received with such enthusiasm that he was obliged to repeat his entire numbers.

#### Hildegard Hoffmann.

**M**ISS HILDEGARD HOFFMANN, soprano, has filled many engagements this spring, and for a month ahead she has concerts and conventions among her dates. Some of the more important events that called her away from town were the Woman's Musical Club, Richmond, Va., concert at the Music Hall, Washington, D. C.; Women's Musicale, Oneida, N. Y.; song recital, Manchester, N. H.; Tuesday Morning Musicale, at Detroit, Mich. Miss Hoffmann will sing at three conventions of State music teachers' associations—Battle Creek, Mich.; Richmond, Ind., and Asheville, N. C.

#### Muncie, Ind., Music Festival.

**T**HE soloists for this festival were: Mrs. Hissem de Moss, Joseph Baernstein, Mrs. Sue H. Furbeck, Henry Merck, Mrs. Von Grave-Jonas, Miss Anna Bussert, Edw. C. Towne, Dr. Carl E. Dufft and Luigi von Kunits.

The active members of the Muncie Association are: Emily Olcott, Mrs. M. H. Pearson, Rubie Perkins, Katharine Postma, Mrs. S. L. Potter, Florence Ream, Anna Reeves, Mrs. Thomas Y. Richards, Mrs. D. H. Roller, Myrtle Spradling, Eleanor L. Smith, Mrs. R. G. Smith, Ethel Star, Mrs. N. H. Sudbury, Miss Bertha Thompson, Nellie Tuhey, Florence Tyler, Della R. Walker, Gertrude Werking, Mattie T. Whetstone, Blanche Williams, Marion Wood, Fleeta McProwd, Edith A. Lee, Mrs. Eugene Kelly, Mrs. L. L. MacDowell, Jeanette Zehrbach, Grace Johnson, Josephine Philabaum, Mamie McCarty, Nettie Wood, Maud Hammers, Grace Spradling, Florence Dickason, Lola Dawson, Lalah Randle, Bertha J. Wade, Charlotte Bishop, Mrs. Rose Baily, Margurite Barton, Edna Bueoy, Mrs. Elizabeth Bishop, Jemima Broadfoot, Mrs. Charles C. Brown, Mrs. Harriette F. Case, Doris Brewer, Ruth Crampton, Edith Daniels, Elizabeth Deerkake, Mrs. J. E. Durham, Elizabeth Ensminger, Harriette Fudge, Mrs. Charles Galliher, Besse Gordon, Mrs. Harry L. Green, Mrs. John Halton, Myra E. Hamilton, Mrs. F. E. Haynes, Lewellyn Hemingray, Addaline Hickman, Mrs. Will Hickman, Pearl Hoover, Louise Hunt, Mrs. Harry R. Ice, Florence Janney, Belle Johnson, Mayme Johnson, Mrs. Hai Kimbrough, Mary Koch, Jeanette Love, Mrs. J. F. Meredith, Mrs. L. Messinger, Anna Minnick, Gertrude Mitchell, Mabel Morrow, Clara Arthur, Mrs. O. B. Bannister, Nellie Barton, Estella Ball, Bertha Brown, Mrs. A. H. Brown, Ivy Carpenter, Ardena M. Chapin, Mrs. C. H. Church, Mrs. J. E. Collins, Lola Crampton, Ethel Cunningham, Ada Davis, Mrs. Alice Dolloway, Jeanette Engelbach, Jeanette H. Ensminger, Julia A. Fowler, Ivy Myrtle Gettys, Georgia B. Green, Mabel R. Hagadorn, Mrs. Milton R. Hamilton, Mrs. F. E. Haynes, Elizabeth Herbert, Clara Hickman, Eva Hollinger, Kate Houseman, Helen Hurd, Pearl Iorns, Nellie Jewett, Harriette Johnson, Laura B. Jones, Minnie Kerr, Klarissa K. Koons, Sarah Meeks, Rose E. Meredith, Eliza Miller, Fern Mitchel, Mrs. J. Frank Mock, Nellie Oehler, Efelyn Oesterle, Margaret Olcott, Pearl Perkins, Nell Postma, Nell Reasoner, Reba Richey, Ellen E. Russel, Helen Smith, Sadie Smith, Margaret L. Streeter, Adeline Turner, Margaret Vineyard, Mrs. Burt A. Whiteley, Myrtle C. Williams, Agnes McCarty, Agnes A. Lee, Florence Hughes, Mrs. W. A. Sampson, Harriette Dodson, Mary Clark, Belle V. Stewart, Hazel Diltz, Leetha McGee, Caroline Klopfer, Ida O. Miller, Mabel Staver, Blanche Cox, Jessie Whitcomb, Louise Pike, Amy Shaw, Altenina Hutchings, Grace Chew, Mrs. M. Helm, Mrs. Herman Porter, Laura Weir, Mrs. J. B. Shick, Edna Driscoll, Arrena Kirkpatrick, Louise Burkholder, Mrs. Louise Koegler, Cora M. Vogt, Charline Prutzman, Grace LeCraw, Grace Hurst, Mrs. William McFadden, Luella Penry, Mrs. J. B. Shick, Lucy B. Hamilton, Frona Johnson, Mrs. Thomas Bauer, Flora Bilby, Marie Bryant, Mrs. Christina Chadwick, Mrs. S. I. Conner, Clara Davis, Olive Ferris, Mrs. Harry M. Finley, Mrs. Loan Franklin, Mrs. Will Griest, Hope H. Hathaway, Carroll Hemingray, Mary Horner, Mrs. Fred S. Jewett, Pearl Johnson, Edith Jones, Minnie Jones, Vivian Jordan, Sarah Kirby, Mrs. George H. Koons, Reba Koons, Mayme L. Murray, Anna Myers, Mrs. C. H. Poole, Uva H. Poole, Mrs. Frank W. Prothero, Lotta Richards, Margaret Shea, Mrs. T. W. Warner, Mrs. Will Warner, Miss Leslie Wolfe, Mrs. A. W. McCarty, Maud McLaughlin, Josephine Jones, Huda Smith, Mrs. F. A. Burkholder, George C. Benham, Ernst E. Bilby, Carl Bilby, Charles C. Brown, L. H. Colvin, W. I. Craig, R. Cameron Drummond, Arthur Dungan, Dr. H. D. Fair, C. O. Flowers, A. L. Green, Harry L. Green, Dr. John Halton, S. C. Hermann, S. Hickman, George E. Hosler, Elmer Houze, Herbert Houze, H.

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#### Recital by Wienzkowska Pupils.

**P**UPILS of Madame De Wienzkowska gave a recital at her studio in Carnegie Hall, Monday afternoon, April 20. Here is the program:

Prelude	Rachmaninoff
Miss Mary A. Williams.	
Valse Brillante	Chopin
Miss T. Elsa Reed.	
Barcarolle, F minor	Rubinstein
Grillen	Schumann
Miss Carrie Ripley.	
Etude	Chopin
Polonaise	Chopin
Miss Helen Yrvin.	
Nocturne	Chopin
Etude	Chopin
Oliver M. Denton.	
Barcarolle, G minor	Rubinstein
Sonata Pathétique (first movement)	Beethoven
Fantaisie, Rhenzi	Wagner-Liszt
Edna Mampel.	
Waltz	Chopin
Auf dem Wasser zu Singen	Schubert-Liszt
Mrs. Jean D. Libbey.	
Andante	Beethoven
Si oiseau j'étais	Henselt
Carneval	Schumann
Mrs. J. A. Parker.	

#### Carpi for Italy.

**M.** VITTORIO CARPI, the famous singing teacher, who has been in New York the last two seasons, returns to Italy on the steamship Weimar next Saturday.

Mr. Carpi has been a most successful teacher both in Chicago and in New York, and it is his desire to settle in Italy, where he has a great many pupils waiting for him and where a number of his American pupils will also follow him. One of the reasons Mr. Carpi has for returning to Italy is the compatibility of the climate, which seems rather severe on him in New York. Mr. Carpi may settle in Rome this time. Formerly his home was in Milan, where he taught during six years. We shall from time to time notice future activities of Mr. Carpi on the other side.

#### Miss Amy Whaley.

**M**ISS AMY WHALEY, the soprano, assisted the Valencia Orchestra at the concert given Monday night, April 20, in the hall of the Hoboken Quartet Club. Miss Whaley is the prima donna of the United States Marine Band concerts, and is in frequent demand for other recitals. At the Hoboken concert Miss Whaley sang an aria from "Pagliacci," and three songs, "Die blauen Frühlings Augen," by Ries, "Spring Song," by Weil, and "I Do Not Know," composed by the fair singer herself.



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F. H. Damrosch.

AN inquiry comes to us regarding the statement made in THE MUSICAL COURIER that Frank H. Damrosch was at one time in the sheet music business in Denver, and what Edward Pisko meant. The answer to this is very simple.

In 1880 Frank H. Damrosch was a clerk in the sheet music house of Edward Pisko, 223-225 Sixteenth street, Denver, Col.

In 1881, ditto.

In 1882, ditto.

In 1883 Frank H. Damrosch was clerk with the firm of H. Pisko & Co., pianos and organs, and sheet music dealers, 329 and 331 Sixteenth street, Denver, Col.

In 1884 also, although we believe that they then moved to 370 Lawrence street.

There is nothing peculiar about this, except that we in New York should have secured as a conductor for Bach music, Mozart music, Elgar music, and other important works, a former sheet music clerk from Denver, Col., as the conductors usually secured in large cities for the purpose of conducting great musical works, orchestral compositions, are the graduates of important musical institutions or the pupils of great masters. There is no reason whatever why a sheet music clerk—and some sheet music clerks are very talented as musicians—should not rise to an important position in the musical world, and particularly in the United States where the field is open for everyone, and there is certainly no disgrace attached to it, and a newspaper which publishes facts cannot injure anyone in publishing facts to which there is no disgrace attached. When THE MUSICAL COURIER has found fault with the conducting of great works by Frank H. Damrosch, it was not due to the fact that he was a sheet music clerk formerly, but to the fact that the works were not conducted as THE MUSICAL COURIER considers it necessary in order to bring out of them their inner meaning. Very well. A good reason for this can now be found in the facts published, for, although a sheet music clerk may be very talented, it is very doubtful after an experience in selling sheet music in Denver or any other city where great musical events are rare, he can acquire such knowledge, no matter how talented he may be, as to justify anyone to expect from him artistic results of a superior quality.

The other peculiarity rests in the fact that musical New York has been guided considerably in its tastes by the conducting of the two brothers Damrosch, neither of whom has gone through the intense schooling that has been associated with the earlier life of those men who subsequently became authorities as musical conductors and as artistic inspirers of great communities. It may happen that such a thing can occur when it takes place, as the predestinarian said, but then when it does it is peculiar when it happens to two brothers in the same city at the same time.

Edwin Sheffield Marsh.

THE fifth concert of the Choral Club, of Derby, Conn., was perhaps the best the club has ever given. The work of the club showed the greatest attention to detail on the part of its able conductor, and absolute attention to the same on the part of the individual members. The club is well balanced and of excellent material, and their singing last week was on a par with the best. Results showed Mr. Marsh to be specially gifted and talented.

By the way, we hear Mr. Marsh is the possessor of a beautiful tenor voice—he certainly has given great satisfaction to his many pupils, and we all know his accomplishments on the organ bench. Mr. Marsh is a great acquisition to this and all the surrounding community, and well deserves the phenomenal success he is having.

## Philharmonic Dividends.

THE annual dividend of the Philharmonic concerts—eight public rehearsals and eight concerts—last season of Emil Paur, 1901-1902, was for each member \$206. The best year was the last year of Anton Seidl's conductorship, 1897-1898, when each member received a dividend of \$380.

The dividend for last season, 1902-1903—eight public rehearsals and eight concerts—Walter Damrosch conductor, was \$116.

Under the conditions of last season, with such financial results, the members of the society cannot afford to play or even to rehearse, for this amounts to \$7 a performance, not counting the private rehearsals. Counting the private rehearsals, the players receive about \$3.50, and that, including concerts, is less than is paid by the Philharmonic Society to those outside musicians whom they employ.

## Edward Strong, Tenor.

THE well known tenor, Edward Strong, returns from Montreal with fine press notices, some of which follow:

Edward Strong, the tenor, captivated his audience with his opening number, the delicate recitative, "Comfort Ye," and the favorable impression increased with his every selection. He has a clear, pure tenor voice, of even quality, and sings with good expression and phrasing, and has perfect enunciation. He has remarkable tone control, and sings the most difficult passages with comparative ease.—Montreal Gazette, April 10.

Edward Strong, the tenor, possesses a fine voice of extraordinary quality, over which he has perfect control. His voice is clear and pure, and his phrasing is particularly good. In "Thy Rebuke Hath Broken His Heart" and "Comfort Ye" the delicacy of tone and nicety of expression were heard to full advantage.—Montreal Gazette, April 11.

Edward Strong, tenor, sang with a fine lyric voice, and his tones were exceedingly clear and accurate. The quality of his voice was even throughout, and there was no break, even in touching the very highest notes.—New Haven Palladium, April 17, 1903.

## Dahm-Petersen Busy.

THE coming of Adolf Dahm-Petersen was no mistake, as witness his success in becoming a prominent factor in the musical life of the metropolis, within a period of six months past. Last week he sang Mendelssohn's "Walpurgisnacht" with the Brooklyn Quartet Club with good success. He gives his lecture on "Some Modern Song Composers" this week in Public School No. 29. His women's chorus, the Mozart Club, is rehearsing regularly, from which it may be seen that Mr. Dahm-Petersen's activities are many and varied.

## Interesting to Piano Purchasers.

THOSE who are interested in the artistic piano in this city and vicinity will be pleased to know that Wm. Knabe & Co. have secured the services of A. C. Cox as assistant manager in their Fifth avenue warerooms. Mr. Cox is a gentleman who has a wide circle of acquaintances among the choicest musical and fashionable people of this community, and his future association with the artistic Knabe piano product will enable him to place at their command his knowledge and experience.

## The University Glee Club.

THE private concert of the University Glee Club of New York city will be given tomorrow evening in the ballroom of the Waldorf-Astoria.

## THE DUSS TOUR BEGINS.

ROBERT E. JOHNSTON, as generalissimo with Conductor Duss and M. Edouard de Reszke as aides, gathered together the musical army, yclept the Metropolitan Opera House Orchestra, this morning and embarked with them upon their spring tour. On their way they stop at Philadelphia to pick up Madame Nordica and her private car, the "Brunhilda," and take her with them to Scranton, where they open to a \$12,000 house in the famous Scranton Armory.

Here follows the itinerary in full:

April 29, Scranton, Pa.; April 30, Reading, Pa.; May 1, afternoon, Washington, D. C.; May 1, evening, Baltimore, Md.; May 2, Wilmington, N. C.; May 3, Wilmington, N. C.; May 4, Charlotte, N. C.; May 5, Asheville, N. C.; May 6, Knoxville, Tenn.; May 7, matinee, Atlanta, Ga.; May 7, evening, Atlanta, Ga.; May 8, matinee, Nashville, Tenn.; May 8, evening, Nashville, Tenn.; May 9, matinee, Memphis, Tenn.; May 9, evening, Memphis, Tenn.; May 10, Memphis, Tenn.; May 11, St. Louis, Mo.; May 12, Kansas City, Mo.; May 13, Topeka, Kan.; May 14, Lincoln, Neb.; May 15, Omaha, Neb.; May 16, Des Moines, Ia.; May 17, Davenport, Ia.; May 18, Milwaukee, Wis.; May 19, Detroit, Mich.; May 20, matinee, Detroit, Mich.; May 20, evening, Detroit, Mich.; May 21, Cleveland, Ohio; May 22, matinee, Utica, N. Y.; May 22, evening, Utica, N. Y.; May 23, matinee, Syracuse, N. Y.; May 23, evening, Syracuse, N. Y.; May 24, matinee, Buffalo, N. Y.; May 24, evening, Buffalo, N. Y.; May 25, matinee, Toronto, Canada; May 25, evening, Toronto, Canada; May 26, Tuesday evening, Ottawa, Canada; May 27, Montreal, Canada; May 28, Troy, N. Y.; May 29, Hartford, Conn.

## Decsi Pupils at West Point.

ELIZABETH COWEN LATTA and George Wick, soprano and baritone respectively, artist pupils of Max Decsi, with F. W. Riesberg at the piano, give a recital for the officers and their families at West Point Saturday evening, May 2. A fine program of solos and duets has been arranged, and this affair is sure to be a shining event at the military school.

## Lockhart-Nye Nuptials.

MR. AND MRS. WILLIAM BENJAMIN NYE have issued invitations for the marriage of their cousin, Alice Virginia Nye, to Edwin Harvey Lockhart, Tuesday, May 12, 5:30 o'clock, at the Church of the Transfiguration, 1 East Twenty-ninth street.

## Bach Festival Soloists.

THE soloists engaged for the Bach festival at Bethlehem, Pa., May 11 to 16, include Miss Effie Stewart, Mrs. Mary Hissem de Moss, Marguerite Hall, Rebecca Mackenzie, Theo. van York, John Young, Julian Walker, Herbert Witherspoon and William H. Rieger.

## Sibyl Sammis' Bereavement.

THE well known concert singer, Sibyl Sammis, has lost her mother, whose death occurred April 25 at Pierre, S. Dak. She expects to go on with her music, returning to New York soon.

WANTED—A gentleman who has control of a musical scheme for American pupils to be educated in Europe in music, chiefly vocal, under conditions which have not hitherto prevailed, offering great advantages to the pupils, especially the female pupils, with full protection for them in addition to a thorough education, is willing to accept a partner with a limited amount of capital, to whom will be entrusted the management of the finances. The profit is ample to repay any investment within one year. Address L. P. N., care of this office.

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# THE MUSICAL COURIER

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For Particulars apply to SATURDAY EXTRA DEPARTMENT.

THE enterprising musical reporters of the New York daily newspapers announce the coming of the pianist Busoni next season. This important piece of news was printed in the editorial columns of THE MUSICAL COURIER in the issue of March 25.

ADJUTANT GENERAL CORBIN recommends that singing clubs be organized in the army. And in a long letter to the Herald a naval expert advises the establishing of a school in New York for the training of ships' bands. Here are two glorious chances for a further exercise of F. Damrosch's multifarious activity.

"IT is the fashion nowadays for music critics to dip their pens in vitriol," writes a San Francisco paper. Not at all, bright brethren of the Western Coast. For instance: The music writer on the New York Tribune dips his pen in a mixture of lard and milk; the music reporter on the New York Sun fills his ink bottle with mud and vinegar; the gatherer of musical news for the New York Staats-Zeitung writes with the extract of noodles and sauerkraut; from Mr. Finck's pen (Evening Post) flows learning and wit, and the Herald critic dips his pen in moderation and justice. The critic of THE MUSICAL COURIER uses a fountain pen.

THE Herald publishes a cablegram from Berlin to the effect that Richard Strauss has been engaged for the Metropolitan. In the same paper it is stated that one of the Herald's representatives had an interview with Mr. Conried, who said it was not true; that he had not engaged Richard Strauss; that he had no intention of doing so, and that he could not pay him \$1,000 a night. This is what Mr. Conried is reported to have said, according to the Herald:

"It is not true that I have engaged Richard Strauss, nor have I any intention of doing so. His London agent, Hugo Goerlitz, wrote to me and said that Mr. Strauss would like to come over here and lead the orchestra. I asked him what his terms were and he said \$1,000 a night.

"I replied that I thought that was ridiculous. I did this in view of the fact that I knew of his being in negotiation with an agent here in New York for a concert tour at \$250 a night. Mr. Goerlitz then came down to \$750, and I told him I was very much obliged but did not wish to conclude any negotiations with Mr. Strauss."

If Mr. Strauss asked \$1,000 a night to lead the Orchestra it is probably due to the fact that he is very busily engaged in Europe and does not care to come here.

THE directors of the Metropolitan Opera and Realty Estate Co., those who own the building and who are the main supporters of the opera through the fact that they are the owners of the boxes, gave Mr. Grau on Sunday night a dinner at the Metropolitan Club. It

MONEY VS. ART. was a very pleasant affair, and it was in the shape of a good bye to the eminent impresario, who will now enjoy a rest which he deserves in view of the difficulties which he had to contend with and his success in achieving the financial triumph of the opera. Mr. Grau has demonstrated that the people of this country, at least those of this city, want stars and not art. He has proved conclusively that money can be made with stars and that no money can be made with art; that musical art may be a very excellent thing for one's own delectation, but that the general public of the city of New York and the wealthy people are more anxious to hear thrilling effects in the shape of high notes than to hear an opera, or a composition, or a musical pro-

duction. Such being the case, it is quite a risky thing to attempt to alter the situation by force or by argument. This paper has been attempting to do it with argument, and Mr. Conried will now, as we understand it, try to do it by forcing it, and yet he has already been compelled to engage stars! The probability is that he will fall in the lines of Mr. Grau and fill the stage with high priced stars and the opera will continue brilliantly, at least we hope so. After all, there seems to be little encouragement in a fight for principle; it is not usually understood.

ERNEST NEWMAN, of London, is a careful and conscientious student of musical conditions, past and present. He analyzes with logic and deducts with skill. He is moderate in his speculations and sane in his opinions. And he is many other things that are both rare and desirable in the make up of a professional reviewer

### THE MODERN MUSIC DILEMMA.

of other men's literary and musical works.

It is by virtue of these very excellencies that one reads with slight wonder a recent Newman essay (published in the Weekly Critical Review, of Paris), entitled "The Dilemma of Modern Music." If modern music has a dilemma it is not very clearly exposed in Mr. Newman's well written screed. He fights with himself a fight that has been fought before and is practically won. It is a Don Quixote battle against the windmill. It is a "magnificently stern array" of argument with a defective major premise; a brilliant misconception of a situation settled and obvious. Mr. Newman champions the cause of Richard Strauss and of the modern symphonic poem. Like THE MUSICAL COURIER and in contradistinction to E. Irenæus Stevenson, Mr. Newman does not believe that music ended with Beethoven and that Wagner was but "a sumptuous charlatan and a consummate juggler." Mr. Newman draws an analogy between Wagner and Strauss, and it is there that the writer makes an error of judgment. Richard Strauss is sometimes called Richard II. Only in a remote degree is the title appropriate. Strauss himself refuses to consider it. If he has come into any such musical heritage, the legacy was from Liszt rather than from Wagner. And we all know from which flaming Frenchman Liszt drew at least some of his constructive—or shall we say reconstructive?—ideas and theories. In a certain sense, Wagner belongs to this group, but rather in spirit than in practice. He pursued his own way, and it was the way of opera. Berlioz, Liszt and Strauss must be considered essentially as the makers of modern symphonic "program music." The case of Wagner can in no wise be compared with the case of Strauss. Wagner published his intention of "uniting the arts," and tried to prove his theories in his music. Strauss has not taken the world into his confidence, and all surmises as to his underlying purposes are so much idle speculation and vague poetizing. Perhaps, if the truth were known, Strauss modestly considers himself not at all a revolutionary, but simply an ambitious disciple and follower of Berlioz and Strauss. Wagner broke into the musical world with a new form and with a new mode in which to express that form. For those reasons he was opposed. This has ever been the fate of the innovator in art. Richard Strauss presents matter and methods that are not absolutely new. He is an amplifier rather than an innovator. For him the way was blazed by Berlioz and Liszt. The "symphonic poem" is not a new form, not even when drawn out into needless length. High color, prodigious counterpoint, cacophony, cataclysmal climaxes, are these things new in orchestral expression? What fundamental difference whether a composer chooses for "pro-



gram" exposition Shakespeare's "Romeo and Juliet," Dante's "Inferno" or Nietzsche's "Also sprach Zarathustra"? No one has yet proved that a fugue might not express "mathematics" as well as a duet for violin and viola might express love.

The present generation has learned well the Wagner lesson. Critics are reticent and the public is lenient. The "opposition" to Richard Strauss is half hearted. The critics that really count in this world are all on his side. Mr. Newman is one of them. Richard Wagner strove a long lifetime for recognition and almost a quarter of a century for even a fair hearing. At thirty-five Strauss was already "the most conspicuous musical figure of today." Now Strauss is thirty-nine years old, and hardly a critic of repute gainsays his greatness. The public has accepted him. He towers above Saint-Saëns, Dvorák, Bruch, Grieg, Sinding and the few other great living composers. Where, then, is the sense of "the same argument that is now urged against Strauss" and "was of old urged against the music drama of Wagner"? The people and the critics of Wagner's time were not ready for his music; the people and the critics of our time are very much ready for Strauss, and we have been made ready by Berlioz, Liszt and of course in a certain measure by Wagner.

How futile, furthermore, is all heated discussion about a composer who lives in our own time. Even Mr. Newman argues against himself when he says the following:

That music soon grows old and seems to lose part at least of the force it must have had in the ears of its own generation is one of the saddest and strangest features of the art. It is not so much that every romantic in time becomes a classic, every revolutionary serves as the text book of the reactionary, but that we find it hard to listen to the music of half a century or so ago as it was listened to by the men who heard it when it was a new thing in the world. It does us good to remember, also, that musical criticism grows old just as music does; by which I do not mean that the stupid things said in the past—for example about Wagner—are now clearly seen to be stupid, but that some of the wisest and most intelligent things that were said, by men of quick wit and broad receptivity, have now also the air of asking pathetically to be put upon the shelf, as things no longer fitted to move about and hold their own in a real, active world. As one reads the musical criticism of the last generation it is not the fools one is sorry for—their fate was foreordained and unquestionable—but the men of marked ability who found the most logical reasons why certain things, that have since happened, could not possibly happen. It is not that their reasoning was bad, but that the very ground upon which they stood was, unknown to them, shifting beneath their feet. The truth seems to be that we are as yet not within sight of anything like finality in music, that both as regards subject matter and the medium in which it finds expression it is every day adding fresh territory to its dominion, and that consequently an aesthetic theory that may have been the whole truth for the music of 1800 or 1850 may be either only half a truth or a downright error for the music of 1900 or 1950.

How well put is the phrase: "It is not that their reasoning was bad, but that the very ground upon which they stood was, unknown to them, shifting beneath their feet." And is the ground stationary today, the ground on which rest the changing standards of art and life? Progress is eternal, and if not real progress, according to Ben Akiba, then at least outward change.

The "dilemma" of modern music is not its effort satisfactorily to unite the separate arts of poetry and music, for we have not yet become convinced that Strauss, the greatest representative of modern music makers, is engaged in any such attempt. Berlioz and Liszt and Wagner wrote books to explain their music. Richard Strauss has written music to explain books. Some of the critics have tried to explain to him the meaning of his "Heldenleben." Has anyone heard Strauss' answer?

The symphonic poem might not have come to stay, but it is here now, and its present complexion seems to spell permanency. Mr. Newman is needlessly alarmed when he asks: "And can there be any doubt that in another thirty years we shall have become as firmly convinced of the rationality

of program music as we now are of the rationality of the Wagnerian music drama?"

The question is partly answered in Mr. Newman's own words, thus: "No amount of pseudo-aesthetic argument will prevent a man writing just as he feels; it had, fortunately, no effect on Wagner, and it will have none on his successors. It is not the musician who must bend to the will of the critic, but the critic who must make his philosophizing keep pace with the problems presented him by the musician."

Any defense therefore of Richard Strauss is a needless expenditure of critical ammunition. He will take care of himself, and modern music will work out its own salvation. Today the only composers who need champions are the neglected great ones of other times, like Schubert, Schumann and Mozart.

This article is hardly an argument, but a series of reflections aroused by Mr. Newman's article. He does not always make converts of his readers, but he always makes them think.

#### PERMANENT ORCHESTRA FOR BALTIMORE.

THE Baltimore American contains this information regarding a prospective Permanent Orchestra for the city of Baltimore:

A movement has been inaugurated by a number of prominent gentlemen toward founding a permanent orchestra in connection with the work of the Peabody Institute and in line with similar institutions in other cities, such as New York, Chicago, Philadelphia, St. Louis, Boston, San Francisco, Pittsburg and Indianapolis. The promoters of the affair take the ground that the importance of the establishment of a permanent local orchestra in furthering the musical cultivation of a city is generally conceded and cannot be underestimated.

The gentlemen interested are connected with the board of trustees of the Peabody Institute, and a circular has been sent out in the name of the trustees, which has been generally distributed, and which is signed by Dr. Samuel C. Chew, president; Henry F. Thompson, vice president; Michael Jenkins; Faris C. Pitt, secretary, and John J. Donaldson, Henry Walters, Louis McLane Tiffany, M.D., Daniel Coit Gilman, Robert Garrett, John Donnell Smith, Lawron Riggs, Julian LeRoy White, Mendes Cohen and Arthur George Brown.

The circular points out that under the auspices of the Peabody Institute, with its experience, its large concert hall, established channels of communication with the musical people of the city and its permanent management, such a movement as that of establishing an orchestra could be undertaken with every hope of carrying it out to a successful issue. It is also stated by the circular that the Peabody Institute would carry out such an undertaking itself if it was financially able. The undertaking, it is stated, cannot be made self supporting in less than five years, and at the outset, therefore, provision must be made for a guarantee fund to cover expenses for that period. If such a fund can be created it is proposed to give ten concerts, six to be symphony concerts, and to constitute a separate series, with tickets at \$5 for the season, the remaining four to be popular concerts, with programs of a lighter character, and the price of the tickets to be also popular, and to be set at from 25 to 50 cents for each concert.

It is estimated that each concert, taking the past as a criterion, will cost \$1,000. This would require a fund of \$10,000 per annum. There is no allowance made in this calculation for the receipts, which it is supposed will not fall below \$3,000 per annum, and might even reach \$6,000. Subscriptions are asked by the trustees, which are to be conditional on \$50,000 being raised, or sufficient to give the proposed series of concerts for five years without difficulty. The subscriptions are to be sent to Harold Randolph, the director of the Peabody Conservatory of Music.

The movement, which has been often mooted during the past decade, has attracted considerable attention in musical and literary circles.

Every large city, especially a city the size of Baltimore, should have a Permanent Orchestra; but we of New York should not criticize any city on this score, for we have no Permanent Orchestra here. So long as New York has no Permanent Orchestra the incentive for such important institutions cannot come from this metropolis, all of which is due to intrigues, the condition of musical management, musical conductors and to the musical critics in their mutual relations to the art itself.



DURING the past season incorporated orchestras played in six American cities ninety-five orchestral "novelties" that had not before been heard in those places. A glance at the detailed list shows the following division of composers:

African .....	1
Swiss .....	1
Italian .....	2
Finnish .....	3
Hungarian .....	4
Norwegian .....	5
Bohemian .....	5
Austrian .....	7
English .....	7
Russian .....	7
American .....	13
French .....	20
German .....	20
Total .....	95

This is a braver showing than usual for the English and American contingent. The solitary African composer is Coleridge Taylor. Some call him an Englishman. He is a gentleman of color, educated in London. The single Swiss composition was Huber's Second Symphony in E minor. The Italians were represented by Caetani and Tirindelli. The Finns by Järnefelt and Sibelius. The Bohemians, Fibich, Smetana and Suk. Among the Norwegians were Grieg and Sinding, of course. The English included Cowen, Elgar (in many representations) and Pitt. The Russians, Arensky, Rimsky-Korsakow, Glazounow, Tchaikowsky and Borodin. The Americans were represented by Converse, Parker, Kaun, Loeffler, Paine, MacDowell, Nevin and Stahlberg. The French contingent boasted the names of Guilmant, Litolf (a Frenchman by choice, although he was born in London), Widor, D'Indy, Saint-Saëns, Berlioz, Bizet, Broustet, Delibes, Dubois, Godard, Massenet and Franck. The procession of the Austro-German composers is headed by Beethoven. There follow Richard Strauss, Goldmark, Georg Schumann, Weingartner, D'Albert, Bruckner, Haydn, Von Hausegger, Humperdinck, Urspruch, Volbach, Frischen, S. Wagner, Rheinberger and Rabl.

The important works that Boston heard for the first time were Guilmant's Symphony in D minor, for orchestra and organ; Huber's Second Symphony in E minor, Walter Rabl's Symphony in D minor, Richard Strauss' "Burleske," for piano and orchestra; Suk's "Fairy Tale," Weingartner's "Gefilde der Seligen," Widor's "Chorale and Variations," for harp and orchestra, and Witkowski's Symphony in D minor.

Chicago's important novelties were D'Albert's brilliant "Improvisator" overture and his prelude to "Kain," Beethoven's pretty "Rondino" (op. post.), for wind instruments; Boëllmann's "Variations Symphoniques," for cello and orchestra; Bruckner's Second Symphony, Elgar's "Contrasts," Glazounow's suite "Raymonda," Haydn's B flat Symphony, Von Hausegger's symphonic poem,

"Barbarossa"; D'Indy's Symphony (op. 25), for piano and orchestra; Järnefelt's symphonic poem, "Korsholm"; Kaun's symphonic poems, "Minnehaha" and "Hiawatha"; Liszt's "Dante Symphony" and the symphonic poem, "Festklaenge"; Loeffler's "Avant que tu ne t'en ailles"; Sibelius' "King Christian II" march, Sinding's D flat piano Concerto, Urspruch's overture, "Der Sturm"; Volbach's symphonic poem, "Es waren zwei Königskinder," and Widor's harp chorale with variations.

In Cincinnati the leading novelties were D'Albert's "Improvisator" overture, Elgar's "Sursum Corda," Pitt's "Paolo and Francesca" interlude, Sibelius' "Swan of Tuonela," Smetana's symphonic poem, "Sarka"; Strauss' love scene from "Feuersnöth," Tirindelli's symphonic poem, "Legenda Celeste"; Siegfried Wagner's "Bärenhäuter" prelude and Volbach's aforementioned "Königskinder" poem.

The Philadelphians were introduced to Borodin's "Petit Suite," Bruckner's Second Symphony, in C minor; Glazounow's "Valse de Concert," op. 47; D'Indy's "Wallenstein's Lager," Sinding's "Episodes chevalresques" and Suk's Symphony in E major.

New York is last with the lordly list of three novelties—a "Prelude" by Caetani, excerpts from Franck's "Psyche" and Weingartner's bombastic Second Symphony.

Net deductions show that the leader of the New York Philharmonic Orchestra produced three novelties; Fritz Scheel, of the Philadelphia Orchestra, produced 9; Frank van der Stucken, of the Cincinnati Orchestra, produced 11; Wilhelm Gericke, of the Boston Symphony Orchestra, produced 17, and Theodore Thomas, of the Chicago Orchestra, produced 33! All hail to the dean of American conductors!

The London Musical Times recently printed about Grieg, Tschaikowsky and Brahms a story so interesting that it is herewith reproduced in full. The narrator is Brodsky, at one time concertmaster of the New York Symphony Orchestra and at present head of the violin forces in the Manchester (England) Orchestra. A meeting, at dinner, of Tschaikowsky, Grieg and Brahms. Imagine it! But let us not spoil the anecdote by extraneous comment. The story runs:

During Tschaikowsky's visit to Leipsic he was repeatedly our guest, and I recall especially one most delightful occasion. Tschaikowsky had accepted our invitation to dinner on Christmas Day. I had not told him that I was expecting Brahms for a rehearsal of his (Brahms') Piano Trio in C minor, op. 101. When Tschaikowsky entered the room we were in the midst of it, and he was greatly astonished to find Brahms there. They had never before met. I introduced them to each other. It ought to be difficult to find two men more different. Though Tschaikowsky never recognized his own noble descent and, indeed, made fun of it, yet his whole appearance, his carriage and bearing, had in them something distinguished. His voice was gentle, his manners of the most perfect politeness; from the first word and glance you knew you had to do with a man of the world who had moved in society. Brahms was exactly the opposite. With his square, somewhat stout figure, hoarse voice and slightly sarcastic smile, he seemed to be an especial enemy of so called fine manners.

"Do I disturb you?" was Tschaikowsky's first question, the minute my introduction was over. "Not at all," said Brahms, with his curiously rough voice. "But why are you coming to hear this? It is not in the least interesting." Tschaikowsky sat down and listened till the Trio was finished. The personality of Brahms seemed to please him, but the music left him quite cold, and he was too conscientious a man to say anything pleasant to Brahms which he really did not feel about the Trio. A certain unpleasantness, or at least a want of harmony, might have been caused by this circumstance, but at that moment the door opened and Grieg and his wife entered! These two had the art of always spreading around them a pleasant and sunny atmosphere, and this was the case now. Tschaikowsky had never seen them before, but he loved Grieg's music, and he was immediately attracted to him. In most

cheerful mood we all sat down to dinner, Madame Grieg being placed between Brahms and Tschaikowsky. It was not long, however, before she rose and said that it made her much too nervous to sit between them. Grieg sprang to his feet and changed places with his wife, and said: "But I have the courage." So the three composers sat together and there was a great deal of fun. I seem to see Brahms now as he drew towards him the dish of strawberry jam and said that no one else should have any, and how Tschaikowsky laughed. It was more like a children's party than a group of great musicians.

I personally had this impression to such an extent that when the table was cleared and we still remained in our places, I brought out a conjuror's chest which I had bought as a present for my little nephew and showed them the tricks. It gave them great pleasure, especially Brahms, who made me explain each trick as soon as I had performed it.

When our other guests had taken their departure, Tschaikowsky remained behind, and as we were going out



BRAHMS.

into the street I asked him: "Were you pleased with Brahms' Trio"? "Don't be vexed with me, my friend," he said, "but I don't like it."

Apropos, London Truth says that Grieg is "practically a Scotchman and is a grandson of Alexander Grieg and his wife, Anna Milne, natives of Fraserburgh, who emigrated to Norway in the early part of the last century."

Here is a tale that is not musical, about Abernethy, who loved sentimentousness and dreaded the loquacity of women. One day a female came to his clinic and held up a torn finger.

"Bite?" asked Abernethy.

"Scratch," answered the woman.

"Dog?" he queried.

"Cat," she replied.

"Today?" he.

"Yesterday," she.

"Madame," suddenly exclaimed Abernethy, "you are the most sensible woman I ever met."

Risler recently played in Berlin his own transcriptions for piano of Strauss' "Till Eulenspiegel." It was a brave attempt at the revival of an art form that flowered highest in the days of Liszt—for surely the transcriptions of the supreme Franz are real works of art. His contemporaries, too, have left us some clever arrangements for piano of standard songs and operatic and orchestral numbers. Some of these skillful adapters were Bülow, Tausig, Raff, Klindworth, Kleinmichel and Saint-Saëns. But of them all Franz Liszt was easily king and master.

He accomplished the herculean task of arranging for piano Beethoven's nine symphonies, the same composer's Septet, Hummel's Septet, Berlioz's "Fantastique" and "Harold" symphonies, and his "La Damnation de Faust." Then there came the overtures of "Les Francs-Juges," "King Lear," "William Tell," "Freischütz," "Oberon," "Jubilee" and "Tannhäuser."

Over 100 songs were set for piano by Liszt. Of these, fifty-seven were by Schubert. Some of Liszt's song transcriptions first made the originals widely known.

Brahms, too, possessed a marked talent for transcription, but he rarely employed it. His arrangement (for the left hand) of Bach's "Chaconne" is as wonderful in its way as is Liszt's piano version of the Paganini violin studies.

Other remarkable transcriptions are Ernst's adaptation for violin (unaccompanied) of Schubert's "Erlkönig," Bülow's masterful piano arrangement of his "Meistersinger" prelude, Rosenthal's amazing translation of Davidoff's 'cello piece, "Am Springbrunnen," Saint-Saëns' "Kirmesse," from Gounod's "Faust"; Liszt's arrangement of the Bach organ fugues, Tschaikowsky's Mozart transcriptions for orchestra, Wilhelmj's violin settings of several Chopin numbers, the Popper-Kirchner "Elfentanz" for piano, and many less familiar works not suited for concert performance.

Liszt's transcriptions sometimes possess the added merit of being better than the originals.

From London comes the proud announcement: "A new edition of 'Grove's Dictionary of Music and Musicians,' is being prepared." It is about time.

"Impressionism is rampant at the Salon this year," writes the critic of the Figaro. That suggests this little fable:

Impressionistic Painter—What do you think of my work?

Friend (surveying the picture)—Not bad; but it seems to me that he is not quite so red.

I. P. (wonderingly)—"He"? I don't understand.

Friend—Why, isn't that a portrait of your uncle?

I. P.—You fool, that's a marine sunset.

#### Frederick W. Schalscha, Violinist.

MR. SCHALSCHA has been engaged by Mr. Wolle to act as concert master of the orchestra for the Bach Festival performances, May 11-16. He played solos last week at that great lower New York institution, the Educational Alliance, and at the Waldorf-Astoria, in both places winning much applause. Mr. Schalscha is fast becoming known as a fine violinist, sure of a brilliant future in the metropolis.

#### Myrtle Randall Sings Oratorio.

MISS RANDALL sang at Peddie Memorial Church, of Newark, Spohr's "Last Judgment" and Gounod's "The Redemption" last week. She has a soprano voice of sweetness, ingratiating appearance, and so does not fail of making effect.



**MADISON SQUARE GARDEN**  
**SUMMER NIGHT FESTIVALS,**  
*Beginning Sunday, May 31st,*  
**DUSS' METROPOLITAN OPERA**  
**HOUSE ORCHESTRA.**  
**NORDICA and De RESZKE, Soloists.**  
**CHORUS OF 1,000.**  
 ALSO  
**VENICE.**  
**R. E. JOHNSTON, - - - - - Manager.**





**J**OSEPH MAERZ, a young and talented pianist, gave a recital in Wissner Hall, Monday night, April 20. In the audience were a number of well known musicians from Manhattan who have watched the progress made by Maerz the past year or two. The program was strongly romantic, as will be seen from the appended works:

Sonata, op. 7, E minor.....Grieg  
Impromptu, op. 36.....Chopin  
Valse, op. 64, No. 3.....Chopin  
Prelude, op. 28, No. 5.....Chopin  
Berceuse, op. 57.....Chopin  
Ballade, op. 47.....Chopin  
Feuerzauber, from Die Walküre.....Wagner-Brassin  
Sonntagmorgen auf Gilon, op. 139, No. 1.....Bendel  
Norwegischer Brautzug, op. 19, No. 2.....Grieg  
Andante and Rondo Capriccioso, op. 14.....Mendelssohn

Mr. Maerz held the attention of the large audience from the beginning to the close of the recital. He has the poetic touch that charms, and having this it is easy to make admirers. But more is required of pianists in this day, and it is a pleasure to state that young Maerz possesses the intellectual side to his art that appeals to thinking musicians. He never pounds, and is happily free from mannerisms. With more study Mr. Maerz will win his way and overcome the difficulties that beset all young artists endeavoring to make a career in this country.

Among those present were Ludwig Laurier, Tor Van Pyk, Carl Dientsbach, Miss Jessie Shay, Arthur Voorhis, Madame O. S. Carré, Carlos A. De Serrano, Madame Emelia Benic De Serrano, Miss Maria De Serrano, Mr. and Mrs. Wilbur Crane, Mr. and Mrs. Gustave Hartman, Mr. and Mrs. V. H. Arnold, Mrs. Elizabeth Hazard, Miss Emma Cecelia Thursby, Mrs. Bertha Force, Mr. and Mrs. George Senyard, Ingersoll Lockwood, Ralph Formann, George E. Smith, William M. Thoms, Mr. and Mrs. Edward Vollkert, Miss Clotilde Shipe, of Austin, Tex.; Mr. and Mrs. Adam Dory, of Buffalo; Mr. and Mrs. Reynolds, of Pleasantville; Frank N. Scott, of Boston; Mrs. George W. Haslett, of Philadelphia; W. D. Gourlay, Mr. and Mrs. Kretz, of Hempstead; Mr. and Mrs. James Hoff, of Flushing; H. P. Durdan, Mr. and Mrs. Albert Hencke, Dr. Dow, Mrs. Caroline Mihr Hardy, Mrs. Leo Koffler, Miss Koffler, Mr. and Mrs. John Hodge, Mrs. John A. Dillman, Mrs. Henry Schumann, Mrs. Kretz, Miss Amanda Rohde, Herr Emil Fischer, Mr. and Mrs. Mayhew, Dudley Mills, Mr. and Mrs. Max Bachmann, E. H. Colell, Alfred Leslie, Mrs. Conrad Schaul, Mrs. Frederick W. Bourquin, Madame Carmen Nemerca, Madame Louise Dotti, Mrs. Ivan Enholm, Thomas E. Cooke, Mr. and Mrs. H. Arnold, Mr. and Mrs. Hartman, Mr. and Mrs. Crane, Mr. and Mrs. Voelkert, Mrs. Florence Keller, Mrs. Jacoby, Mr. and Mrs. Frederick Court, Mr. and Mrs. James Hoff, Victor Cooke, Newark, N. J.; Mrs. Dow, of Maspeh; Mrs. William Cullen Bryant, Miss Bookstaver and Dr. D. F. Reynolds.

Press notices of the event follow:

A certain interest always attaches to the first appearance of young musical aspirants for solo distinction, notwithstanding that there is a steady increase in the number of such ambitious young artists, and that consequently such first appearances are more common than formerly. To attempt a full recital without assistance from anyone is not so common, however, and this is what young Joseph Maerz did at Wissner Hall last night, holding the attention of a numerous company of listeners. The program was a rather severe test for a youth not quite out of his teens. It was made up of the Grieg Sonata in E minor, op. 7; a typical group from Chopin, including the Impromptu, op. 36; Waltz, op. 64, No. 2; Prelude, op. 28, No. 5; Berceuse, op. 57, and Ballade, op. 47; the Brassin arrangement of the Fire Scene from "Die Walküre"; Bendel's "Sonntagmorgen auf Gilon," op. 139, No. 1; Grieg's "Norwegischer

Brautzug," op. 19, No. 2, and the Mendelssohn Andante and Rondo Capriccioso, op. 14.

The young pianist made a good showing in these, and by appearing in a representative program of this kind made it possible to commend the seriousness of his purpose in seeking solo honors. He has good grounding in the fundamentals of executive proficiency, and his conception of the requirements of the various pieces disclosed more than ordinary intelligence and appreciation of their inherent qualities.—Brooklyn Times.

Wissner Hall, at Fulton street and Flatbush avenue, was crowded to the doors last evening when Joseph Maerz appeared in a piano recital. The program was divided into three parts, the first part consisting of a Sonata, op. 7, in E minor, by Grieg; the second



JOSEPH MAERZ.

of selections from Chopin's works, and the third of an adaptation by Brassin of "Feuerzauber," from Wagner's "Die Walküre"; "Sonntagmorgen auf Gilon," op. 139, No. 1, by Bendel; the well known and popular "Norwegischer Brautzug," op. 19, No. 2, by Grieg, and the Andante and Rondo Capriccioso, op. 14, by Mendelssohn. The player, who is young, has talent.

He grew constantly in favor with his audience, and there was enthusiasm when he played the Mendelssohn number and the Norwegian Bridal March.

The brilliant sonata that opened the concert bristled with difficulties and, technically, the piece was well performed. Mr. Maerz's playing was perfect so far as delicate skips, turns and runs were concerned.

He played with deftness a Waltz, op. 64, and a Prelude, op. 28. The Wagner bit was smoothly given, as were those by Bendel and Grieg.—Brooklyn Eagle.

The Chaminade Glee Club gave the closing concert of the season at the Pouch Mansion, Tuesday evening, April 21. Mrs. Maude Campbell Fuller, soprano, and Hollings

Middendorf, basso, were the soloists. Mrs. Emma Richardson-Kuster conducted.

Miss Jean Stammers Taylor, a promising pupil of Edmund J. Myer, of Manhattan, will give a recital in the hall of the Long Island Business College on South Eighth street tomorrow evening. Miss Taylor, who is a soprano, will sing songs by d'Hardelot, Gounod, Jessie Gaynor, Mary Knight Wood, Dr. Arne, Fisher and Haynes.

At a recent rehearsal of the Temple Choir the singers under the direction of Edward Morris Bowman commenced the study of the Westminster Abbey Collection of Church Music. Sir Frederick Bridge, the organist of Westminster Abbey, was at one time a teacher of Mr. Bowman, the musical director of the Temple Choir.

During May Miss Estelle Bloomfield will be the soprano soloist in the choir of the Hanson Place Baptist Church. Miss Bloomfield is young and has a lovely voice. She is studying with Emil Fischer, the operatic basso, now a resident of Manhattan.

Under the direction of Hugo Troetschel a good concert was given last week in the German Evangelical Church, on Schermerhorn street, for the benefit of the German Home, at Gravesend Beach. The program was contributed by Miss Edith Chapman, Miss Otilie Schückling, Anton Schott, Lucien de Banno and Carl Grienauer.

Some composers very much alive were discussed by Dr. Henry G. Hanchett at the second in the spring series of lecture recitals given in the hall of Adelphi College. The lecturer-pianist, assisted by his professional pupil, Mrs. Stuart Close, played as illustrations works by Grieg, MacDowell and Kroeger. The last named is a young composer of St. Louis, whose gifts older colleagues have recognized.

The Brooklyn Quartet Club gave a concert Wednesday night, assisted by an orchestra, and four soloists—Mrs. Fiqué, soprano; Mrs. Treckmann, contralto; Mr. Bartels, tenor, and Mr. Dahm-Petersen, basso. Mr. Fiqué conducted. Mendelssohn's cantata, "Die Erste Walpurgis Nacht," was the principal number of the program.

Thursday night of last week the Laurier Musical Club and the Laurier Glee Club gave a concert in the Central Presbyterian Church. Mr. Williams conducted, and the assisting soloists included members of the club and Miss Viva Nicoline Anderson, pianist, and Miss Minnie Aldridge, violinist. Miss Elsie Ray Eddy, president of the club, and Herbert S. Sammond were the accompanists. The Glee Club sang choruses by Mendelssohn, Buck and Cowen. As told before in these columns, the Glee Club was recently organized by members of the Laurier Musical Club.

Tuesday evening, April 21, an Easter entertainment was given by the Klingensfeld Conservatory of Music, 108 Hancock street, for the benefit of Holy Trinity Evangelical Lutheran Church. The program opened with a Duo Symphonique for violins and piano and was played by Alfred Walker's pupils in a most satisfactory manner. The second number on the program was a humorous cantata called the "Frogs and the Ox," written by the English composer Frederick Bridge. In its melodic treatment this proved a little gem. The text, also from the pen of the composer, was taken from one of Aesop's fables. Thirty children from the Sunday school were trained for this by Mrs. Klingensfeld and reflected most creditably upon her. Henry Gaines Hawn volunteered his services, being one of the faculty of this school, and gave some fine recitations. The mandolin and guitar duos were well rendered by Miss A. Krieger and A. V. Bunker and added much to the evening's enjoyment. The Toy Symphony, by Haydn, was another amusing feature, and the little instrumentalists acquitted themselves well. The entertainment closed with a beautifully posed tableau of angels representing the "Messengers of Peace," and along with this Easter symbol were two children dressed as choristers who sang "The Angel," by Rubinstein, in a sweet, childlike manner, and won the hearts of the audience. These were Master Edward Bullwinkel and Miss Grace E. Huene. The latter

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CHARLES HEINROTH AND OTHERS.

**SUMMER TERM**

**Begins May First.**

has a phenomenally low voice and sings with much feeling and great power. A word of praise must be also added to the accompaniments of the cantata, mandolin duos and symphony, which were all played by pupils of the conservatory.

#### THE BACH FESTIVAL.

THE forthcoming Bach Festival at Bethlehem, which will be held during the week of May 13 to 16, is creating interest all over the country. This year marks the hundredth anniversary of the cornerstone laying of the Moravian Church of Bethlehem, in which this third Bach Festival will be held. At the time of its dedication the church was regarded as the largest building of its kind in America. The historic interest clinging to this venerable old colonial structure only adds to the general interest in the festival. The notable musical achievements centring in this church form an extended list, dating back from the beginning of the century and culminating in this third festival.

An interesting fact, from a musical standpoint, is found in what is regarded as the first use of chimes in formal musical composition in one of Bach's church cantatas. The cantata in question is one for solo alto voice, entitled "Strike, O Strike, Long Looked for Hour," and which will be given on Wednesday evening of festival week. The chimes or campanella were made expressly for this performance in Philadelphia.

Antiphonal choruses are by no means rare—not even in Bach's works, as witness the great "St. Matthew Passion"; the virtual application of the principle in connection with solo voices is less well known. The "Christmas" Oratorio affords a most beautiful example in a soprano solo, "Ah, My Saviour! I Entreat Thee." The text proposes a question by one singer and the reply is given as an echo by another voice at a distance. The accompaniment is scored for oboes, whose plaintive tones in parts of its compass resemble somewhat the human voice.

As to the second festival, the entire audience is requested to assist in the singing of the chorals. The choir of trombones will again proclaim the hours of festival sessions from the belfry of the church. Contrary to general impression, the instruments are all of the trombone class, including the comparative obsolete soprano slide trombone.

The Bach Choir, under the direction of J. Fred Wolfe, numbers 110 members, and in the singing of the chorales will be assisted by a choir of fifty boys.

#### Haarlem Philharmonic Society Election.

THE most prosperous season this society has ever known has closed, on which happy result Mrs. Frank Littlefield, chairman of the board of directors, and her confrères are to be congratulated. There is a balance in the treasury, and a long waiting list, in addition to a full membership of 300 women. At the business meeting there was a most delightful spirit of good will and harmony, the reports from all the officers and committees were on these lines, and the ticket appended was unanimously elected: Chairman of the board of directors, Mrs. Frank Littlefield; treasurer, Mrs. Isaac Mills; recording secretary, Mrs. Mott D. Cannon; corresponding secretary, Mrs. George W. Best; members of the board of directors, Mrs. William A. Sherman, Mrs. Frank O. Evans, Mrs. Orison B. Smith, Mrs. Charles L. Stickney and Mrs. Frank Mason North; music committee, Mrs. Arthur A. Stilwell, chairman; Mrs. Thomas Jacka, Mrs. Ashbel P. Fitch, Mrs. Berkley R. Merwin and Mrs. Alexander Reed; committee of arrangements, Mrs. C. Edgar Anderson, chairman; membership committee, Mrs. John A. Mason, chairman; printing committee, Mrs. Merrick T. Conover, chairman; entertainment committee, Mrs. Hamilton Higgins, chairman.

#### A Meysenheim Pupil.

LILLIAN HEIDELBACH is the soprano prima donna in the summer theatre at Terrace Garden. This girl has a sweet voice, powerful and full of feeling, coupled with fine appearance. Her success last season with the Circle Orchestra is remembered. Elizabeth Long, another soprano pupil, is soloist in a prominent church in Plainfield, N. J., and Adele Recht sang last week at a reception given by the New Century Club.

### Mme. von Klenner.

VOICE CULTURE, STYLE AND  
REPERTOIRE IN FOUR LANGUAGES.

Teacher of Grace Ames, Katharine Noack Fiqué, Frances Travers, Kathleen Howard, Adah Benzing, Aimée Michel, Lillian Watts, Katharine S. Bonn, Lulu Potter Rich, and many others distinguished in opera, concert and church work.

STUDIO: 230 West 52d Street, New York.

#### KOCIAN AND THE VIOLIN.

ACCORDING to daily newspaper reports W. C. Clopton, living at the Hotel Empire, means to secure a warrant for the arrest of Jaroslav Kocian, the Bohemian violinist, who sailed for Europe last Thursday. Mr. Clopton declares that Kocian took with him a valuable violin which was Clopton's personal property. In the various newspaper stories the value of the violin is fixed at \$30,000. Mr. Clopton does not say what the value of the violin is, but avers that he lent it to Kocian and that the young Bohemian became so enamored of its quality that he carried it off. Kocian is said to have written a flowery letter to Clopton the night he left, endeavoring to excuse himself for taking the instrument. Some of Kocian's friends assert that the young man received the violin from one of his managers. This manager, however, denounces Kocian, and several statements have been printed which tend to put the Bohemian in a bad light. Mr. Clopton is not inclined to accept any excuses. He wants his violin, and says he will invoke the law to recover it.

Moscow is Kocian's destination, but he may be stopped at Hamburg.

#### Recitals by Venth Pupils.

CARL VENTH'S violin classes gave their annual concerts at Wissner Hall Friday and Saturday evenings of last week, and both nights the pretty hall was crowded with relatives and friends of the young performers. The ages of the children that played Friday night range from six years to eighteen years. Some remarkable talents were heard, and the occasion was hailed as a joyous one by the little folks. More advanced players appeared Saturday, and some of these also assisted their teacher the first evening.

The programs follow:

Promotion March (for six violins).....	Mueller
Misses Florence Rue, Mildred Magonigle, Messrs. Kenneth Sturges, Josef Schwartz, Harold Rosemon, Harry Egan.	
Intermezzo .....	Mascagni
Miss Florence Rue.	
Erminie selection.....	Jacobowski
Master Josef Schwartz.	
Serenata (for three violins).....	Eichberg
Masters Clarence Nelson, Harold Fowler, Henry Oschmann.	
Hearts and Flowers.....	Tobani
Master Henry Oschmann.	
Daffodil Dance.....	McLellan
Miss Cecilia Sonderling.	
Duetto (for two violins).....	Godard
Abandon.	
Berceuse.	
Serenade.	
Misses Marie Gibson Hyde and Laura May Hutton.	
Mazourka .....	Statkowski
Emmet Connor.	
Maritana Fantasia.....	Papini
Miss Daisy von Nebell.	
Berceuse .....	Reber
Edwin Huntington.	
Adagio Pathetico.....	Godard
Miss Lucile Peck.	
Fleur de Lis.....	Venth
Master Nicholas Olando.	
String quartet—	
Traumerei .....	Schumann
Serenade .....	Pierne
Miss Marie G. Hyde, first violin; Edward Huntington, second violin; Richard Palmer, viola; Miss Lena Burke, 'cello.	

#### SATURDAY, APRIL 25.

Serenade (for four violins).....	Hille
Messrs. James T. Rome, Justus Francisco, Silas Selig, Arthur Peal.	
Canzonetta .....	Ambrosio
Roland Meyer.	
Adagio from Concerto No. 7.....	De Beriot
Bernhard Christ.	
Andante and Finale from Sonata.....	Venth
W. E. Bassett and the composer.	
Cavatina .....	Raff
Miss Laura May Hutton.	
Fleur de Lis.....	Venth
Master Olando.	
Andante Cantabile (for string quartet).....	Tschaikowsky
Miss Marie G. Hyde, first violin; Edwin Huntington, second violin; Richard Palmer, viola; Miss Lena Burke, 'cello.	
Romance .....	Dorothy Sussdorff
Dolly Minuet.....	Mueller
(Composed for Miss Sussdorff.)	
Miss Dorothy Sussdorff.	
Berceuse .....	Marie G. Hyde
Mazourka Caprice.....	Marie G. Hyde
Miss Marie Gibson Hyde.	
Scene Champetre (for four violins).....	Papini
Miss Hyde, Master Olando, Mr. Meyer, Mr. Venth.	
Mrs. Venth at the piano.	

Space unfortunately will not admit of extended criticism. The playing of the young men and women who appeared at the concert Saturday night was remarkable for the things that appeal to musicians. It was very musical playing,

and in each performer there seemed to be some individual quality to hold the interest of the listener. The two young women who made their debut as composers were unusually successful. Their pieces show that the importance of harmony study has not been neglected. Carl C. Müller, who taught them harmony, was present to enjoy their triumph. It was most of all a happy occasion for Mr. Venth, who gallantly tuned their violins, and then seated himself to accompany for the young performers at the piano. Mr. Venth accompanied for all except the last number Saturday night, when his talented wife played the piano part. The ensemble numbers were among the best features of both evenings. By request Master Olando played Mr. Venth's dainty "Fleur de Lis" both evenings to the delight of the audiences. Mr. Bassett, who played the piano part for the two movements of the Venth Sonata, proved himself a finished and sympathetic performer.

Mr. Venth will continue his classes until the middle of June.

#### Manuscript Society Election May 4.

THE following notice has been issued, and the attendance of all members is earnestly requested. Important matters relative to the future of the Manuscript Society will be discussed, and every member should be present:

"The annual meeting of the Manuscript Society of New York for the election of officers and the transaction of miscellaneous business will be held, in accordance with the provisions of the constitution, on Monday evening, May 4, at 8 o'clock, at the rooms of the society, 26 East Twenty-third street. A full attendance is earnestly desired, and full opportunity will be given to members to discuss the present and future policy of the society.

"Will you kindly make a special effort to be present at the meeting, which is of the utmost importance at this time?"

#### Liederkrantz Sings "Odysseus."

FOR the first time in some years the beautiful oratorio "Odysseus," by Max Bruch, was sung in its entirety by the New York Liederkrantz Sunday night. The club sang excellently, the voices of the Women's Chorus adding greatly to the volume and color of tone. Arthur Claassen conducted with skill and understanding. The soloists filled their parts acceptably. The leading roles, Odysseus and Penelope, were sung by Anton van Rooy and Miss Marguerite Hall, baritone and mezzo soprano. Mrs. Marie Rappold, soprano; H. B. Trost, basso, sang equally well their respective parts, and H. E. Distelhurst, in a minor role, was satisfactory. The auditorium and corridors of the clubhouse, on East Fifty-eighth street, were crowded with members and guests.

#### A Laura Moore Pupil.

PUPILS of Miss Moore are in the public eye constantly. To select two, Mrs. John L. Elliott sang at the Waldorf-Astoria Hotel on April 17 in Henry Holden Huss' concert, with orchestra, "Dove Song," Mozart, and two Grieg songs. She sings for the Mendelssohn Club at its concert at the end of this month (April). Mr. Martin, another pupil, has left his old church, the German Evangelical, of Brooklyn, and will sing this coming year at the Summer Avenue Methodist Church, of Brooklyn. Mr. Martin also sang for the Woman's Literary Club at the Country Club, Arlington, N. J., on April 14.

#### Douglas Lane, Basso Cantante.

A RELIABLE singer, whose work brings re-engagement, is Mr. Lane. Among others he has an engagement with the Arion Society, of Allentown, Pa., for May 12, "Paul Revere's Ride," by Buck; Grieg's "Landkennung" and a couple of selected solos. May 11 he sings with the Richmond Hill (L. I.) Choral Society Weber's "Jubilee Cantata," and "Il Monaco," by Meyerbeer. He is on the program for May 8 in Astoria, L. I., under the auspices of the Burns Society. April 10 he sang the "Crucifixion" at St. Paul's P. E. Church, and April 13 for the Catholic Club, Brooklyn.

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Mr. ROY ARTHUR HUNT, Manager, Auditorium Building, CHICAGO, ILL.

FREDERIC GRANT GLEASON, Director, announces the engagement of the eminent German authority on interpretation, **HERR FELIX HEINK,**





BOSTON, Mass., April 25, 1903.

**O**F Miss Adah Campbell Hussey in the recent performance of "Pinafore" at the Bijou Theatre, the Herald said: "Miss Hussey's Hebe was a revelation, even to her friends. We understand it was her first appearance on the stage, and, if so, her ease and grace were wonderful. She was very handsome, in her short costume of white shirred muslin over pink, and her big, pink hat, with white plumes, just the coloring, too, to suit her brilliant brunette style. Although the part is a small one, Miss Hussey's voice and personality made it one of the most noticeable and attractive."

Everett E. Truette, organist of Eliot Church, Newton, will give an organ recital on the New Berkeley Temple organ at Berkeley Temple, April 29.

Carl Sobeski assisted at the recent Easter concert given by Miss Marie Gieriet. Mr. Sobeski shows great advancement in his art, his singing of "How Deep the Slumber of the Floods" (Lowe), "Chere Louise" (Monsigny), and "No More" (Henschel) at the concert was delightful. His tone has improved, both in quality and smoothness; his enunciation is clear and distinct, which adds much to the pleasure of his singing.

Mr. Sobeski is very busy preparing his students' concert, which takes place the last week in May.

Miss Caroline Hooker, soprano, has been very successful this week in the opera "Song of the Sea Shell" at the Bijou Theatre, her singing being characterized as "artistic and charming." The young lady has been trained by Arthur Hubbard.

His pupil Margaret Roche, contralto, made a great success in Stamford, Conn., last week. Her numbers were Rossi's "Mitrane," Mascheroni's "Ave Maria," Lalo's "L'Esclave"; "Gae to Sleep," Fischer; "Les Cloches," Saint-Saëns, and others. The Daily Advocate said: "Her interpretation, expression and diction place her in the first class."

Carl Stasny gave a brilliant rendition of the Fantaisie, Tchaikowsky, op. 56 (for piano and orchestra), with the Boston Symphony Orchestra, Wm. Gericke conductor, at Sanders' Theatre, Cambridge, on the 23d inst.

This fantasia was given for the first time here, we understand.

Carl Faelten's piano recital in Huntington Chambers Hall, Wednesday evening, brought this series of concerts to a close for this season. These recitals have become a feature in the musical life of Boston, and a large and enthusiastic audience, including many representatives of the profession, showed its appreciation of Mr. Faelten's artistic work by unmistakable manifestations. Warm applause fol-

lowed every number, with a veritable ovation at the close. Mr. Faelten's playing was again artistic, thoughtful, proportionate and brilliant. As Mrs. Reinhold Faelten aptly remarked in her introductory remarks, the program pointed strongly to the era of program music, showing the unity of effort of great composers, yet also their striking individualities. Mr. Faelten succeeded admirably in showing both features with masterly technic and profound musicianship. May we have the privilege of hearing many more of such enjoyable and instructive concerts. The program of Wednesday evening was as follows:

Prelude and Fugue, G major.....Bach  
Theme and Variations, B flat major, op. 142, No. 3.....Schubert  
Novellette, D major, op. 21, No. 2.....Schumann  
Rhapsody, B minor, op. 79, No. 1.....Brahms  
Ballade, D minor, op. 10, No. 1.....Brahms  
Ballade, D major, op. 10, No. 2.....Brahms  
Scherzo, E flat minor, op. 4.....Brahms  
Sonata Caractéristique, E flat major, op. 81a.....Beethoven

The second of the concerts by the Boston Symphony Orchestra in aid of the pension fund is to be given at Symphony Hall tomorrow evening. The orchestral numbers are the "William Tell" overture, Rossini; the "Roma" suite, by Bizet; the Largo, by Handel for four harps, violins and organ, with Wallace Goodrich as organist; the "Danse Macabre," by Saint-Saëns, and the "Wine, Women and Song" waltz by Johann Strauss. The soloist of the evening is to be Miss Ada Crossley. Miss Crossley is to sing with orchestra the "Caro mio ben," by Giordani, and "Love, the Pedlar," by E. German, and with a piano accompaniment Massenet's "Les Larmes," Richard Strauss' "Allerseelen," Hahn's "Paysage" and C. Willeby's "Four-leaf Clover."

The program of the twenty-third concert of the Symphony Orchestra, Saturday evening, April 25, is:

Symphony No. 1, in C major, op. 21.....Beethoven  
Adagio molto. Allegro con brio.  
Andante cantabile con moto.  
Menuetto: Allegro molto e vivace. Trio.  
Finale: Adagio. Allegro molto e vivace.  
Faust Fantaisie, for violin and orchestra, op. 20.....Wieniawski  
Symphonic poem, Richard III.....Smetana  
(First time in Boston.)  
Overture to Victor Hugo's Ruy Blas, op. 95.....Mendelssohn  
Soloist, Adolf Bak.

#### A Seven Year Old Prodigy.

THE latest girl wonder to come before the public is Mabel Besthoff, seven years of age, who gave a recital in one of the studios in Carnegie Hall last Saturday afternoon. She played Menuett in F, by Bach; "The Merry Farmer," by Schumann; "The Wild Horseman," by Schumann; "Slumber Song," by Gurliitt; "In Der Fremde," by Hackh; "Watchman's Song," by Grieg; "Hide and Seek," by Schytte, and two original pieces. The little girl has undeniable talents and is very far advanced for one of her years. Fortunately she has fallen into the hands of a most capable and painstaking teacher, Inga Hoegsbro, who is directing her in the way she should go.

#### E. Presson Miller's Pupils.

MISS LOUISE MILA-SCHMIDT, soprano; Miss Elsie Wilcox Parke, soprano; M. James Brines, tenor, and Nathan Gregorowitch Meltzoff, bass, all pupils of E. Presson Miller, Carnegie Hall, gave a song recital, with Mr. Miller at the piano, at the charming residence of Mrs. Edward McVickar, 112 East Fifty-sixth street, on Wednesday afternoon, April 22. Mrs. McVickar, who is also a pupil of Mr. Miller, had for her guests a large number of cultivated and fashionable people, who listened with evidences of great pleasure to the following program, which was splendidly rendered:

Calm as the Night.....Götze  
Mr. Brines and Mr. Meltzoff.  
Theme and Variations.....Proch  
Miss Elsie Wilcox Parke.  
Ich liebe Dich.....Mildenberg  
A Toi.....Lehrun  
Du bist die Ruh.....Schubert  
M. James Brines.  
Am Meer.....Schubert  
Wohin.....Schubert  
Ständchen.....Strauss  
Miss Louise Mila-Schmidt.  
Romanza, Simon Boccanegra.....Verdi  
Serenata.....Tosti  
Nathan Gregorowitch Meltzoff.  
He Loves Me.....Chadwick  
Allah.....Chadwick  
May Morning.....Denza  
Supposing.....Bischoff  
Miss Elsie Wilcox Parke.

Molly's Eyes.....Hawley  
Memory.....Parke  
Love.....Parke  
M. James Brines.

Meine Liebe est grün.....Brahms  
Vergleichliches Ständchen.....Brahms  
The Echo.....Meyer-Helmund  
Miss Louise Mila-Schmidt.

Under the Rose.....William Arms Fisher  
Romance, Russian.....Rubinstein  
The Fear of Orders Gray.....Shield  
Nathan Gregorowitch Meltzoff.

Among those present were Mrs. W. Bayard Cutting, Mrs. J. Frederick Kernochan, Mrs. E. Reeve Merritt, Mrs. Hilborne Roosevelt, Miss Dorothy Roosevelt, Mr. and Mrs. Daniel Le Roy Dresser, Mrs. David M. Thompson, Mr. and Mrs. Stephen N. P. Pell, Mrs. Frederick Coudert, Jr., Mrs. Charles Riker, Mrs. Lawrence Greer, Mrs. Osborn, Mrs. Horace Stebbins, Mrs. John Magee Ellsworth, Mrs. James Bayard Speyers, Mrs. Marshall Dodge, Mrs. H. Thayer Robb, Mrs. Charles Pellet, Mrs. William Manice, Miss Frances Ives, Mrs. Howard Wainwright, Mrs. Edwin A. Stevens and Mrs. Lewis Rutherford Morris.

After the music, tea was served, Mrs. Stephen H. P. Pell and Miss Cornelia Robb presiding at the tea table.

#### Dr. Franklin Lawson.

THE tenor of the Brick Presbyterian Church, who is also director of the Washington Square M. E. Church, is fast becoming known as "the tenor with the reliable voice," and is said to "make a hit" in everything he undertakes. His singing in opera last fall in Canada was highly praised. The St. Catharine's Evening Star of September 17 said: "Dr. Franklin Lawson is the possessor of a powerful yet extremely sweet tenor voice of wide range, and the manner in which he sang such difficult roles as Faust, and Rhadames in 'Aida' places him almost above criticism." Again, at the Maine festival he won warm commendation. The Portland Daily Press of October 7 said: "An aria from 'La Favorita' was sung by Dr. Lawson, of New York. Dr. Lawson is a stranger to the Portland musical public, but his excellent work last evening won for him the hearts of his listeners. His voice is one of the purest lyric tenor voices ever heard in Portland, and he sings with a faultless method and exquisite taste."

#### Hans Barth Bergmann.

MRS. VIRGIL'S little protégé, Master Hans Bergmann, will take part in a concert given under the direction of A. W. Weiser at Pottstown, Pa. Mr. Weiser has a large school of music in that city.



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## PHILADELPHIA.

PHILADELPHIA, April 27, 1903.

THE recent presentation, by the Philadelphia Choral Society, of César Franck's "Beatitudes" is continuing to call forth much praise from music lovers of this city for the splendid work that has been done by this society, under the direction of Henry Gordon Thuermer. In its six years of effort it has given the Requiem and the "Stabat Mater," of Verdi; the B minor Bach Mass; the Cantata by Chadwick, "Phoenix Expirans"; the Forty-sixth Psalm, by Gilchrist; the "Damnation of Faust," by Rossini, and "Elijah" and the "Hymn of Praise," by Mendelssohn, and Händel's ever familiar "Messiah" and the first act of "Parsifal," by Wagner.

Naturally, the work of the society and its conductor has been more with artistic than financial success, and as such things usually go the society finds itself hampered at this end of its sixth season for lack of funds, and has made an appeal for an increased subscription. It is earnestly hoped by all persons who have watched the admirable work of this organization that the public will come to its support, for the abandonment of the work now would be unfortunate, and it would require twice as much money, time and effort to recover lost ground as is needed to keep the movement in working order.

The important musical event of the week was the brilliant concert given at Horticultural Hall last Tuesday evening for the benefit of the University Hospital, at which appeared the Eurydice Chorus, Ellis Clark Hammann, the Dutch violinist Christian Kriens, Harvey Wilson Hindermeyer, Mrs. S. Naudain Duer, Allan Moore, Mrs. Albert M. Rihl, Jr., and others. On Wednesday Mr. Kriens gave a recital at the Acorn Club, assisted by Mrs. Scammon-Jones and Ellis Clark Hammann. A special feature of this program was Mr. Kriens' rendering of the famous "Scenes de la Czarinas," by Jeno Hubay. Mr. Kriens has made a special study of this notable rhapsodie with Bergowitch, who was one of Hubay's own pupils.

The last concert of the Mendelssohn Club's most successful season will be given at the Academy of Music Friday evening, May 8, when this splendid musical organization of Philadelphia will give a varied and interesting program. Bach's grand "Magnificat," an exquisite work, has had long and careful preparation. The solo parts will be taken by Mrs. Albert Rihl, Jr., and Mrs. Abbie R. Keely, soprano; Miss Maude Sproule, contralto; Harry B. Gurney, tenor; and Harry Hotz, bass, all members of the club. The Kneisel Quartet will be a feature of the concert.

The well known Philadelphia singing society, the Treble Clef, will give its second subscription concert of the season at Horticultural Hall, April 29, under the direction of Prof. S. L. Herrmann. Miss Augusta Zuckerman, pianist; Paul Dufault, tenor; Mrs. Corinne Wiest-Anthony, soprano, will be the soloists.

E. Cholmeley-Jones will give his annual spring concert May 12 in Association Hall. The program will be made up largely of spring season ballads and dainty old English madrigals, the latter rendered by the boys' and men's choir of the Church of the Incarnation, of which Mr. Jones is the director.

Miss Myrtle Hart, a harpist, of Indianapolis, Ind., entertained a large audience at the Odd Fellows' Temple last Thursday evening. She is a member of a family well known for its musical accomplishments and one of the members of the famous Hart Orchestra of her city. She was assisted by Miss Ida A. Burrell, soprano; Mrs. Ida E. Chestnut, contralto; Stanley C. Gilbert, baritone, and R. Henri Robinson, pianist.

A song recital will be given at the New Century Drawing Room on Monday evening, May 4, by Miss Blanche

M. Katz, assisted by Dirk Hendrick Ezerman, 'cellist, and Louis Koemmenich, pianist. Miss Katz will sing a number of songs, mostly from the German, and Mr. Ezerman will play Boellmann's "Symphonic Variations" for the first time in public.

Julius Falk, the noted violinist, will give a recital in Griffith Hall Monday evening, April 27, in which he will have the assistance of Miss Lotta Garrison, soprano; G. Russell Strauss, baritone, and Henry A. Gruhler, pianist.

The Lyric Quartet of this city will give a concert in Griffith Hall on Friday evening, May 1. The following ladies compose the quartet: Miss Annie Cartledge, Miss Emma J. Mangle, Mrs. Albert G. Pennington, Mrs. Frances A. Pocock, Miss Alice Keach, Miss Alma Barrett and Mrs. Jackson Armstrong.

Mrs. Marie Kunkel Zimmerman, soprano, and Harold Nason, pianist, gave a piano and song recital at Griffith Hall Thursday evening. The following program was given:

Grand Sonata, op. 22.....	Schumann
Mr. Nason.	
Horch welch susse Vogellieder.....	Novacek
Botschaft.....	Brahms
In's Freie.....	Schumann
Mrs. Zimmerman.	
Variations in B flat.....	Schubert
Etude in D major.....	Schütt
Reverie.....	Schütt
Etude de Concert, No. 1.....	Liszt
Mr. Nason.	
Rondo.....	Godard
L'Exile.....	Vidal
Myrto.....	Delibes
Mrs. Zimmerman.	
Etude in E.....	Chopin
Mr. Nason.	
In Summertime.....	German
Julia's Garden.....	Rogers
June Lullaby.....	Burnham
Mrs. Zimmerman.	

An organ recital was given on Wednesday evening, April 22, at the concert hall of the Broad Street Conservatory of Music by Miss Blanche Warne, assisted by Miss Ada Moyer, pianist; Gilbert R. Coombs, 'cellist; Edmund Thiele, violinist, and Sidney Lowenstein, violinist. The following program was played:

March in C.....	Elliott-Button
Prelude and Fugue in C minor.....	Bach
Sonata in C minor.....	Mendelssohn
Pastorale.....	Guilmant
(Piano and organ.)	
Largo.....	Handel
Offertory in E flat.....	Wely
Andantino in D flat.....	Dubois
Postlude in F.....	Stern
Slumber Song.....	Nevin-Lemare
Bagatellen.....	Dvorák
(Organ and strings.)	

Last Tuesday afternoon witnessed the closing of the ninth season of the Tuesday Matinee Club, which is composed of many musically prominent ladies. The season has been one of much interest, owing to the indefatigable efforts of the officers, and especially of the president, Mrs. S. S. Burgin, and the chairman of the music committee, Mrs. Charles H. Flaig, who was successful in securing the very best talent to be found in Philadelphia for the concerts. The closing program was given by Mrs. William Ellsworth Kimball, Mrs. Bodine, Miss Mary Dickey, Miss Henderson, Fraulein Huttig, Mrs. Butterworth, Miss Ackroyd, Mrs. Keller, Fred G. Rees and Henry Hotz.

W. W. HAMMOND.

## Dudley Buck's Music.

LAST evening (Tuesday) the Brooklyn Apollo Club completed the twenty-fifth year of its existence, and by order of the board of directors the club sang only music by the venerable conductor-composer, Dudley Buck. The soloists were Mrs. Mary Hissem De Moss, soprano, and Mme. Szumowska, pianist.

## GABRILOWITSCH RECITAL.

SSIP GABRILOWITSCH, prime favorite and pianist to the queen's taste, gave the first of his two farewell New York recitals at Mendelssohn Hall on Friday afternoon. In full, this was his well chosen program:

Sonata, A major, op. 120.....	Schubert
Fantasia, C major, op. 17.....	Schumann
Nocturne, B major.....	Chopin
Si oiseau j'étais (by request).....	Henselt
Thème varié, op. 4.....	Gabrilowitsch
Bigarrure, F major.....	Arensky
Berceuse, F sharp major.....	Liaounow
Venezia e Napoli, Tarantelle.....	Liszt

Gabrilowitsch could hardly have selected a program better adapted to the exposition of his very best points, musical, technical, analytical and poetical. Paradoxical, these terms? Not at all. It is this very rare ability to change the color, style, direction and purpose of his playing that enables Gabrilowitsch to rank with the best of the pianists heard in New York during recent years. He does not follow the fashion of the day, for he is not a specialist. He roams broadly through all the wide field of piano literature and his musical sympathies are aroused as keenly by Scarlatti and Bach as they are by Tchaikowsky and Liadow. He is a seeker after the beautiful, and he finds it, in varying kind, in "romantic," "classical" and "modern" music. He knows only one school, and that is the school of all good music.

Gabrilowitsch has been (and is) a student, but he is many degrees removed from being a pedant. His keen, analytical faculties have been tempered by a singing touch, a love for tone color, and an intimate knowledge of pedal art. Besides, he has all of a Russian's love for color contrast and piquancy of rhythm. These qualities effectually prevent Gabrilowitsch's readings from ever becoming either dry or uninteresting.

The little Schubert Sonata was done simply and becomingly, sans high lights, and with reverence and charm. The last movement is almost brilliant. The Schumann Fantasia has always been one of Gabrilowitsch's best readings. He conceives Schumann's masterpiece in the spirit that inspired the writing. The direction "leidenschaftlich" is not misunderstood by Gabrilowitsch as it is by many other pianists. In fact, very rarely does he mistake noise for vehemence. The section "Im Legendenton" displayed effectively many beautiful and some unusual nuances of tone and touch. The second movement was lacking in incisiveness and its difficult finale seemed to present the same obstacles to Gabrilowitsch that all other players find in it, except the invincible Rosenthal. Who that has ever heard it can forget his playing of this movement, with its orchestral scope and grandeur? The last part of the Fantasia was "sung" by Gabrilowitsch with tenderness and convincing sentiment.

The Henselt number, a trifle loud as to its middle section, was redemanded, of course, and Gabrilowitsch's own composition earned him a rousing encore, for which he chose a melodious Arensky tidbit. The "Thème varié" is essentially modern in its construction and treatment. Brilliant passage work and interesting harmonies are its most marked characteristics. A variation in thirds and a rousing Russian dance form a compelling climax.

The Liszt number was the usual closing concession to mere virtuosity, but Gabrilowitsch managed to invest it with peculiar rhythmic interest. He was applauded to the echo, and added to the regular program Schumann's F sharp minor Romanze. It would be manifestly unfair not to add here a word of appreciation for the exceptionally full toned and well balanced and artistic Everett grand piano that enabled Gabrilowitsch to achieve so many of his best effects. A piano that sounds well in Mendelssohn Hall is a good piano indeed.

Wednesday, April 29, Gabrilowitsch will give his last recital here. Following is the program:

Variations Sérieuses.....	Mendelssohn
Sonata, A flat major, op. 110.....	Beethoven
Gavotte, B minor.....	Bach-Saint-Saëns
Intermezzo, A major, op. 119.....	Brahms
Ballade, G minor.....	Chopin
Caprice, à la Scarlatti.....	Paderewski
Barcarolle, F sharp major.....	Liadow
Toccata, D minor.....	Leschetizky
Marche Militaire (by request).....	Schubert-Tausig

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## MUSIC IN MINNEAPOLIS.

MINNEAPOLIS, Minn., April 18, 1903.

**A**T Plymouth Church, Monday evening, April 27, R. Watkin Mills, England's famous bass-baritone, will give a song recital, composed of oratorio arias as well as other selections. Mr. Mills will be assisted by Eduard Parlovitz, a young Polish pianist of great talent. Eduard Parlovitz will open the program by playing Weber's "Perpetual Motion." He will also play numbers from Chopin and Liszt. This will be a treat, as Mr. Mills is acknowledged to be one of the greatest oratorio singers now living.

The Ladies' Thursday Musicals had a large attendance of members at their meeting Thursday morning. Mrs. Ricker, president of the club, announced the annual meeting of the Minnesota State Music Teachers' Association, which will be held May 7, 8 and 9, in the Plymouth Church. She also announced that the club would close the year April 30 with an open meeting, at which the members would hold a basket luncheon after the program. The program Thursday morning was a miscellaneous one. Miss Dorcas Emmell and Miss Katherine Giltman played piano solos. Miss Flora Boyd contributed a violin selection. Mrs. W. B. Grosskopf played the opening number. Vocal selections were given by Miss Margaret Daniel, Mrs. Ada Adams Lockin, Mrs. Fletcher Walker and Mrs. Charles Malcolm Lane.

David Bispham's song recital at the First Baptist Church Monday evening, under the auspices of the Teachers' Club, was a very delightful affair. Mr. Bispham possesses a marvelous voice of wonderful range and his ability as a musician places him in the front rank of singers today. His program was made up of four German ballads, three arias from the operas, a group of modern songs and a group of old songs. The group of German songs were much enjoyed and were sung with a tenderness that won a decided encore for the singer. "Remember or Forget" was beautifully sung.

A pupil of Herman Zoch, Miss Anna Raviez, will give a piano recital at the Unitarian Church, assisted by Miss Nina Blackburn. Miss Raviez's program includes Beethoven's Sonata, op. 14, No. 1; two "Perpetuum Mobile," by Brahms and Weber; a Moszkowski Minuet and other numbers. Miss Blackburn will read selections by Kipling and Goethe.

The Orpheus Singing Society will give its first and only concert of the season Wednesday evening, April 29, at the Plymouth Church. Herr Johannes Elmlad, the famous basso profundo of the Grau Opera Company, will be the star soloist. In the Orpheus Society the voices are well balanced and blend harmoniously.

Miss Mabel Runge, soprano of the Church of the Redeemer, has been engaged as one of the soloists at the May

Musical Festival, to be held in the Swedish Lutheran Bethlehem Church, May 3. Ole Theobaldi, the noted Norwegian violinist, will play several selections and will be accompanied by Miss Mamie Swanberg, who will also play a piano number. E. V. Johnson will furnish a pipe organ solo and the church choir will sing several selections.

Danz's Orchestra will leave April 27 to take part in the musical festival to be given in Canada under the direction of one of the famous English composers of the day, Sir Alexander Mackenzie, of London. Frank Danz will conduct his own orchestra, which goes under the management of Carl Reidelsberger. They will play in three concerts in Winnipeg and one in Brandon. C. H. SAVAGE.

## The Woman's Press Club.

**S**ATURDAY afternoon the Woman's Press Club held the last social meeting of the season in the Myrtle Room of the Waldorf-Astoria. The topic was "Music," and Mme. Evans von Klenner, the chairman of the day, was in her element, and she made all members and guests feel that music was everybody's element for the time being. The chairman herself read an interesting paper on "Universality of Music." Mme. Von Klenner gave a broad view of the great subject. Music's power and influence from primitive days to the present strenuous hour were briefly reviewed. The speaker referred to the universal interest aroused in musical circles by the announcement of the first production of a new opera, and as an illustration cited the discussion of the proposed presentation of "Parsifal" at the Metropolitan Opera House next season.

Under the title "Wagner's Trilogy of Soul Dramas" Mrs. Emma Moffatt Tyng read a scholarly paper on "Tannhäuser," "Lohengrin" and "Parsifal." Like Mme. Von Klenner Mrs. Tyng is a member of the club.

"The Dramatist's Point of View" was presented by Sydney Rosenfeld, and his was the only male voice heard during the afternoon. His keen, witty remarks were heartily applauded. Among other things Mr. Rosenfeld made a plea for the endowed theatre. Mrs. Elizabeth Curtis Brenton, Mrs. Joseph F. Knapp and other guests added to the intellectual part of the afternoon.

Bruno Huhn, the pianist, and Mrs. Katherine Somers Bonn, soprano, contributed the musical numbers. Mrs. Bonn sang five songs by Homer Norris, the Boston composer—"Protestation," "Parting," "Three Red Roses," "Mother Mine," and "Land of Nod." These compositions show inventive fancy. Musically they are charming, and Mrs. Bonn, a professional pupil of Mme. Von Klenner, by the way, sang them understandingly and in a manner calculated to display her fine voice as well as the composer's merits. Mr. Norris himself expected to be present and play for Mrs. Bonn, and at the same time speak on "The American Composer," but sudden illness in his family prevented his coming.

Mr. Huhn gave evidence of skill in playing Grieg's setting for "Bergliot," a tragic story by Björnson, read in dramatic fashion by Mrs. Amy Grant. It was said that Mr. Huhn played the accompaniments for the Norris songs without having seen them before and without a rehearsal.

A social hour with tea followed the regular program.

## FRANK CROXTON.

**F**RANK CROXTON, whose portrait appears on the front page of this issue, is the most prominent and most promising basso in Chicago, and easily ranks among the foremost of the country. He is a Kentuckian by birth and still quite young, with a career of great possibilities before him. His father was a singer of more than local reputation, and is still regarded, after many years of musical activity, as one of the leading spirits of the South in his profession.

Frank Croxton was educated at the Kentucky University, meanwhile carrying on his musical studies under the guidance of his father. Upon leaving the university he came to New York and further perfected himself in vocal art under the tutelage of F. H. Tubbs and the noted Oscar Saenger. Embarking upon his career, he entered opera, singing two seasons with leading organizations, and is familiar with all the standard operas. His repertory extends into the oratorios, in which he is signally successful, and he is equally at home in German Lieder, French, English and American song literature. His programs are varied and his success at all times argues his unquestioned versatility.

At present he is en tour with the Theodore Thomas Orchestra as soloist in the spring festivals in which they are engaged, and his success has already been pronounced. His bookings for next season include some of the choicest concert engagements in this country. His voice is of great range and beauty, winning for him over great competition the two leading basso choir positions in Chicago. Mr. Croxton is a member of the faculty of the Chicago Auditorium Conservatory, where he is meeting with remarkable success as a teacher.

## Lewis W. Armstrong Lectures.

**M**R. ARMSTRONG gives a practical talk, illustrated vocally and by chart, on the human voice, its normal use and prevailing abuse in speech and song, Friday, May 1, at his studio, 57 East 129th street. His knowledge of this subject is deep, based on personal experience as well as a wide course of reading. April 27 he gave his lecture recital, "Folk Music of Northern Europe," at the First Baptist Church of Winsted, Conn.

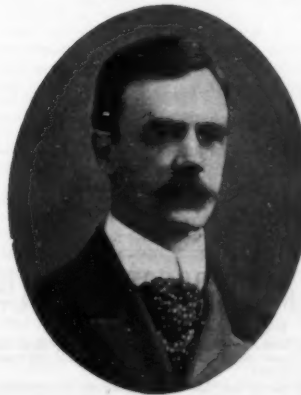
Mr. Armstrong's services as preceptor can be secured; this is a specialty with him.

## Brooklyn Saengerbund Concert.

**T**HE Brooklyn Saengerbund gave a concert Sunday night at the club house, corner Smith and Schermerhorn streets. Hugo Steinbruch, the regular musical director, conducted an excellent program. An orchestra, the Ladies' Chorus, Mrs. Fiqué, soprano, and Mr. Kronold, 'cellist, assisted the club. It is less than a year since Mr. Steinbruch was elected conductor, but he is very popular with both the active members and the large associate membership.

## A Pianist Married.

**M**ISS MARIA VICTORIA TORRILHON, a pianist who toured here with Kubelik, was married in this city last week to Clarence Clough Buell, assistant editor of the Century Magazine.

EDWARD ILES' VOCAL SCHOOL,  
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LONDON, W.

"Evidence of the good training imparted by Mr. Edward Iles was displayed yesterday evening when this artistic vocalist brought forward a number of pupils at the Bechstein Hall. His method of dealing with voices is unaffected and absolutely free from trickery, by which he insures an even production, added to attention to good phrasing and clear enunciation, two great essentials that go far to the making of an artist."—Standard.

"Mr. Edward Iles is a vocalist who in voice and style strikingly suggests Mr. Henschel."—Manchester City News.

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CINCINNATI, April 25, 1903.

**S**ELDOM indeed is the privilege enjoyed of witnessing so well balanced and all round satisfactory a performance of Flotow's ever popular and tuneful opera of "Martha" as that which a few evenings ago was presented at the Auditorium by the opera class of Mrs. Zilpha Barnes Wood. The association of ideas that it was given for the benefit of little Irene Artman, who delighted thousands at the Juvenile Theatre of the last Fall Festival, added the fragrance of sweet charity to the enjoyment. Taken as an entirety, with the chorus and ensemble effects and the pleasing work of most of the principals, it may be emphasized that it was far above the plane of an amateur performance, and that in several respects it was as pretty an enactment of the opera as was ever given in this city. The costuming of the cast was elegantly rich and historically faithful.

The members of the chorus were bright, fresh singers, with young, well trained voices, and that is something that is seldom if ever found in the professional opera of the present day. The choruses in the Fair scene were sung with snap and precision, and there was a nice balancing in the voices. The principals divided honors, but the lion's share belongs to Miss Leona Watson as Martha and J. Stuyvesant Kinslow as Plunkett. Miss Watson presented a delightful conception of the title role, and it was consistently carried out.

Her singing of "The Last Rose of Summer" was of course encoored and rewarded with a bouquet of flowers. Mr. Kinslow made up a manly, straightforward Plunkett, with abundance of voice material and histrionic ability to put into the part. Miss J. Margaret Hanke was a very acceptable Nancy, with freedom in her action and a voice that met requirements. William Danziger, although in bad voice on account of a cold, made a good impression as Lionel. The Sir Tristram of Richard Diehm was exceedingly funny and well conceived, and the Sheriff received the proper laughter provoking treatment from Dewelyn C. Hall. The minor parts were acceptably filled by W. Huester, E. Keiser, Hattie Lutterbine, Blanche Ratcliffe, Susie Green, E. Margaret Huester. The entire performance was under the direction of Mrs. Wood, whose baton over the orchestra forces was wielded with a good deal of energy and directness. At the close of the second act she was presented with a gold mounted baton by H. W. Crawford on behalf of her orchestra class—a compliment which the able, energetic and successful little lady richly deserved.

A concert of beautiful and varied interest was presented Wednesday night in Sinton Hall by advanced pupils of the College of Music. There were organ, piano, vocal, violin and recitation numbers, and the collection made up an unusual variety.

The most matured of the performers was Frederic Gerard, who, in place of Wilhelmj's "Fantasiestueck," played an adagio from a Spohr concerto. Mr. Gerard plays with well sustained musical tone and with a great deal of temperament. One of the most decided pleasures of the evening was furnished by Miss Kathryn C. Gibbons, who, besides a lovely stage presence, has a soprano voice which many professional singers might envy. Her selections were the recitative and aria, "With Verdure Clad," from Haydn's "Creation," and a group of songs embracing the "Merza," by Phillips; "Der Traum," by Rubinstein, and Lessmann's "Du Rothe Rose auf Gruener Feld." While her voice is fundamentally lyrical, it is gifted with warmth and a certain degree of dramatic expression. The piano numbers were of real interest and value, presenting the first movement of Gade's Trio for piano, violin and 'cello in F major, which was played with

beautiful ensemble by Miss Octavia Stevenson, Frederic Gerard and Frank Saffer. Miss Stevenson played with considerable maturity and intelligence. Mrs. J. Russell played with taste and feeling on the organ Guilmant's "Marche Religieuse" on a motive from Handel.

Miss Ida Mae Pierpont, of New York city, spent a few days with her parents last week. Miss Pierpont left for New York Friday.

The graduating song recital of Glenn O. Friermood, baritone, presented by Wm. Tecla Vigna on Friday night in Aeolian Hall, was invested with a good deal of musical interest. The test of variety and range of voice was given in an exceptionally beautiful program, embracing "In Questa Tomba," by Beethoven, followed by a series from Rubinstein, Van Koss, Oscar Raif, Franz Ries and an aria from "Ballo in Maschera." Mr. Friermood sang with earnestness and sincerity. The artistic temperament he possesses in no small degree, and his conception showed careful study and musical grasp. Especially penetrating to their inner sense was his reading of a group of songs by Von Fielitz and a little gem entitled "No More," by Henschel. A selection by Grieg, Allitsen, Tirindelli and Margaret Ruthven Lang closed the recital, carrying with it the conviction that Mr. Friermood is a singer of noble aspirations who deserves success.

Asa Howard Geeding, baritone, a pupil of Oscar Ehrgott, is meeting with success in New York and Brooklyn. On March 30 he sang Rossini's "Stabat Mater" at St. Bartholomew Church, Brooklyn. On April 6 he assisted at a recital at Hotel Savoy. On April 16 he illustrated a recital with Riesberg in Brooklyn. He has also been substituted for the bass in the quartet at the famous Presbyterian Church, the Brick Church on Fifth avenue and Thirty-seventh street, New York.

Two of the local musicians during the past week were on the sick list. They were Oscar J. Ehrgott, who had an attack of tonsillitis, and Albino Gorno, who had a slight attack of the grip. Both are recovering.

A program of much merit was given at the Cincinnati Conservatory of Music Wednesday night by the advanced students of P. A. Tirindelli, assisted by Miss Annabelle Ambrose, soprano, with Miss Corene Harmon acting as accompanist. The program was a varied one, presenting the works of De Beriot, Bazzini, Wieniawski, Spohr, Tirindelli, David, C. M. Von Weber, Vieuxtemps and Ries. Those taking part were the Misses Maude Sutherland, Francesca Nast, Henrietta Wehl, Elsie Fritsch and Arlie Stephenson, violinists. The work of each of these students bore witness to the thoroughly artistic training they had received and there was decided evidence of individual talent. The freshness and vigor of the work won warmest applause from the audience assembled, and Miss Ambrose, the assisting vocalist, made a hit with her interpretation of three Tirindelli numbers and the great aria, "Ocean, Thou Mighty Monster," from "Oberon." This young singer is endowed with an exceptional voice and has it well under control, so that she is rapidly becoming a favorite in local musical circles.

An elaborate production of Byron's "Manfred," with the musical setting by Schumann, will be an event of the near future at the Ohio Conservatory of Music. The work will be given complete in concert form, with chorus, solos, readers and all the wonderfully descriptive music which enhances Byron's powerful lines. Miss Emma E. Adams will read the part of Manfred, Mr. Garrison the Abbot, and the other parts will be taken by competent forces of the institution, all under the direction of Charles A. Graninger. This will be the first performance of this work complete in this city, and perhaps country, the overture only having been given some years ago.

The many warm personal friends and acquaintances of Miss Martha M. Henry will be delighted to know of this popular young lady's success in New York city, where she went less than two years ago to continue her voice studies under one of the most efficient instructors of the metropolis, who has found it imperative to take an extended trip abroad, leaving Miss Henry in charge of the school and pupils for an indefinite period. In addition to assisting her teacher for some time Miss Henry has enjoyed many lucrative engagements, in which she has distinguished herself as a singer of ability, coupled with executive qualifications, which are necessary to success. She will leave her present church engagement in May to become the soprano for the Clark Avenue Congregational Church in Brooklyn. Her early training was at the College of Music under Professor Sterling and Miss Tecla Vigna. Cincinnati can justly feel proud of Miss Henry.

Carrie A. Alchin, who has achieved reputation for her normal methods and teaching success among little children, has been engaged as instructor in pedagogy and ear training at the Chautauqua Institute during July and August. The appointment is all the more gratifying because it came to her unsolicited.

Theodore Bohlmann, of the Cincinnati Conservatory of Music faculty, recently showed his force as a teacher in a piano recital of his advanced pupils. The program was as follows:

- |   |             |
|---|-------------|
| Concerto, D major (first movement).....   | Mozart      |
| Cadenza by Mozart.                        |             |
| Orchestral part on second piano.          |             |
| Miss Clara Williams.                      |             |
| Concerto, C minor (first movement).....   | Mozart      |
| Cadenza by Hummel.                        |             |
| Orchestral part on second piano.          |             |
| Miss Velia Richard.                       |             |
| Selected Etudes, Poésies.....             | Haberbier   |
| Miss Luella Kellar.                       |             |
| Variations Sérieuses, op. 54.....         | Mendelssohn |
| Miss Edith Witt.                          |             |
| Love Dream.....                           | Liszt       |
| Miss Mai Wilson.                          |             |
| Two Consolations, D flat and E major..... | Liszt       |
| Miss Velia Richard.                       |             |
| Etude de Concert, D flat major.....       | Liszt       |
| Miserere d'après Palestrina.....          | Liszt       |
| Miss Maud Stephenson.                     |             |
| Concertstück, op. 92, G major.....        | Schumann    |
| Introduction and allegro appassionata.    |             |
| Orchestral part on second piano.          |             |
| Miss Meta Bainsfather.                    |             |

The eighth educational recital of George Schneider on Saturday afternoon, May 2, will present the following program:

- |                                  |           |
|----------------------------------|-----------|
| Rondo, op. 51, No. 2.....        | Beethoven |
| Rondo, op. 62.....               | Weber     |
| Invitation to Dance, op. 65..... | Weber     |
| Novellette, op. 28.....          | Kjerulf   |
| Cradle Song, op. 4.....          | Kjerulf   |
| Scherzino, op. 24.....           | Kjerulf   |
| Ballad, op. 24.....              | Grieg     |
| Sonata, op. 5.....               | Brahms    |

Mr. Tirindelli left Cincinnati Thursday for New York to sail on Saturday for London, where he will fill an engagement as concertmeister of the Covent Garden Orchestra. He returns to the conservatory September 1.

Henry A. Ditzel, pianist, a former pupil of Philip Werthmer, of this city, recently made his professional debut in Dayton with extraordinary success. The critic of the Dayton Daily News thus writes his impressions:

Henry A. Ditzel made his formal debut as a professional pianist before a Dayton audience on Thursday evening, and the affair was a most interesting one to a large number of local musical people and to his friends, who since his return from four years' study in Berlin, looked forward with pleasure to this occasion, when they could have the opportunity of hearing him in a program of his own selection. The affair was an invitation recital and the parlors of the W. C. A. were crowded by those who had received invitations and their friends.

In the selection of the program Mr. Ditzel was happy in taking those numbers from the great masters' works which would give him splendid opportunities to display his powers, and it was one of the best piano programs heard in Dayton during the season. Mr. Ditzel is a pupil of Jedliczka, of Berlin, one of the foremost teachers of the world, with whom he spent four years, the value of which

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The present tour finishes in May, 1903. The next tour commences the following August 24, at Covent Garden Opera House, London. The two successful Prize Operas selected next May will be performed at Covent Garden.

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was shown in the masterful way the recital was given Thursday night. Mr. Ditzel has splendidly developed technique and he plays with much warmth and soul, although his music is marked as more distinctly governed by his intellect than by his heart. He was warmly received and he may justly be proud of the ovation tendered him during the evening and which he well deserved for the magnificent manner in which he interpreted the well selected program.

While the entire program was well given, Mr. Ditzel was especially happy in his interpretation of the Chopin Etudes and the Rubinstein, Moszkowski and Liszt numbers, and after the performance of each he was tendered most enthusiastic recalls.

Rapid progress is being made in the rebuilding of the College of Music. The new structure will be provided with all the most modern up to date improvements.

J. A. HOMAN.

#### The Manuscript Society.

THE fifth private meeting of the thirteenth season of the Manuscript Society of New York took place Monday evening of last week in Carnegie Chamber Music Hall, and attracted a large audience. The excellent program given on this occasion was arranged by A. J. Goodrich, the acting chairman of the music committee. It comprised a group of songs by Addison F. Andrews, songs by Mrs. H. H. A. Beach, Ethelbert Nevin, Margaret Ruthven Lang; a sonata for piano, by Ernest R. Kroeger; piano pieces by Edward MacDowell, William H. Dayas and Dr. William Mason.

Interest centred upon a new song cycle by Carl Venth, entitled "Myth Voices," for soprano, contralto, tenor and bass, with violin obligato and piano accompaniment. The words were compiled by Henry Earl Hand.

"Myth Voices" was given by the following singers: Mrs. Beatrice Fine, soprano; Miss Bessie Bonsall, contralto; Willis E. Bacheller, tenor, and Victor Baillard, basso. Arthur Melvin Taylor played the violin obligato and the composer played the piano accompaniment. The work consists of the following parts:

"Song of Pan"—Bass solo, quartet, soprano solo, quartet.

"The Song of the Sea Maiden"—Alto solo, quartet, soprano and contralto.

"The Song of Orpheus"—Bass solo.

"The Song of Bacchus"—Quartet, tenor solo.

"The Song of the Wood Nymphs"—Quartet, soprano solo, quartet.

"The Song of Pan"—Bass solo.

"The Song of the Goblins, Imps and Sprites"—Contralto solo, quartet.

"The Song of Apollo"—Tenor solo.

"Epilogue"—Quartet.

This was the first presentation of Mr. Venth's new song cycle and it was sung effectively. The violin obligato added considerably to the effect, and Mr. Venth played the piano accompaniment admirably.

"Myth Voices" will enhance Mr. Venth's already enviable reputation as a composer. To begin with, it is original. Its structure is closely knit and musicianly, denoting the experienced composer. Several of the solos are really brilliant, and the ensemble numbers are decidedly good. The work is very clever from beginning to end and shows the composer as a skillful craftsman. Many of the musicians in the audience took occasion at the close of the concert to congratulate Mr. Venth upon his proud achievement.

#### Clarence de Vaux-Royer.

THE fourth and last concert in the series given by Clarence de Vaux-Royer, the violinist, will take place tomorrow night at the Waldorf-Astoria. This will brilliantly close a succession of very fine concerts, which have been a source of pleasure to many lovers of music. Mr. De Vaux-Royer will play the C minor Sonata, No. 2, of Beethoven, Miss Marguerite Stilwell playing the piano part. He will also play Adagio, by Franz Ries; Introduction and Gavotte, by the same composer; Suite in D minor, by Schutt.

The violinist will be assisted by Miss Ella M. Powell, contralto; Miss Marguerite Stilwell, pianist, and Miss Paula Semnacher, accompanist.

#### From the Lankow Studios.

AT the entertainment by the Young Men's Union Society for Ethical Culture, held at Sherry's, artist pupils of the Lankow Studios appeared. Scenes and music from the comedies of Shakespeare were given. All the young people did surprisingly well, Anah Dook Kopetzky captivating the select audience with her convincing vocal art and highly artistic delivery, and Edouard Lankow astonishing everybody with his phenomenal basso profundo, which touches at the same time with his wealth of warmth. Miss Rosa Gruening and Miss Blanche Ullman were artistic accompanists and Miss Fanny Hirschhorn arranged the Fairy Dances beautifully.

#### Rudolph Bullerjahn.

RUDOLPH BULLERJAHN, who has conducted several orchestral concerts during the present season, has been engaged to conduct a series of concerts of the Philharmonic Society of Warsaw during the month of August. Mr. Bullerjahn will sail in July and may return to New York in the autumn.

## HENRI MORIN.

ONE of the foremost of the band leaders now before the public is Henri Morin, leader of the Franco-American Band. He is well known in all parts of the United States, having toured all over the country and filled engagements at the expositions in Chicago, Minneapolis, Tacoma, Dallas, Pittsburg, Atlanta, Nashville, Omaha and Philadelphia.

Henri Morin is both an American citizen and thorough Frenchman. He is a master in popular program making,



HENRI MORIN.

always catching the passing fancies of the people, making everyone feel as if the program had been made for his especial benefit.

Morin is an educated musician, a trained bandmaster. He was graduated from the Conservatoire of Paris, and soon afterward came to America. He has enjoyed a long and varied experience, and been associated with many of the leading composers and instrumentalists of the day. At present he is at the head of an ideal organization. The Franco-American Band is composed of very skillful instrumentalists, who have been trained to a high degree of pro-

ficiency. It is admitted that this organization has few equals anywhere.

In connection with this sketch appears a good likeness of Morin.

#### Ludvig Concert.

CLARA LUDVIG, the soprano, gave a concert in the Myrtle Room of the Waldorf-Astoria Hotel Saturday evening, in which she was assisted by James F. Nuno, baritone bass; Frederick W. Schalscha, violinist; Henry Lee, reciter, and F. W. Riesberg, accompanist. Miss Ludvig has a dramatic soprano voice of brilliant quality, especially in the upper range, and it is flexible, enabling her to sing Bizet's "Pastorale" and Stange's "Die Bekehrte" with the trills in effortless fashion. She sang English, German and French songs, and was warmly applauded and encored.

Mr. Nuno made his first public appearance in New York, and may well feel flattered with his reception. He sang with pleasing effect a group of love songs, and was compelled to add Weber's "Constancy." Together the singers gave Fauré's "Crucifix," and this was so much liked it had to be repeated.

Mr. Schalscha made a deep impression with his musicianly playing of the first movement of the Bruch Second Concerto; here was repose, dignity, beautiful tone quality. The effect made by this was heightened in Wieniawski's "Legende," which he played soulfully, and two Hungarian Dances, which he interprets in most original style, with fire and abandon. This violinist will become a familiar figure here. Mr. Lee added to the evening's enjoyment by his "A Man of the World."

#### Sedohr Argilagos Sings.

FERDINAND HIMMELREICH, pianist, gave a concert at Mendelssohn Hall last week, at which Mme. Sedohr Rhodes Argilagos, soprano, and Avery Belvor, baritone, assisted vocally. Her singing was the feature of the affair, for this woman possesses manifold attributes of success including a lyric, high soprano voice of great compass and finished execution. She sang first in the original key the great aria from the "Magic Flute," in which her high E flats and the flexibility of a beautiful voice caused sensation. Answering insistent applause the singer gave Harris' "A Madrigal," which, too, met with much approval. Later she sang the Strauss "Voce di Primavera," concert waltz, so closely identified with Melba, and in such fashion that stormy applause followed it. The beauty of appearance, the ease of her stage manner, the evident self control displayed by this singer, all combined to make her participation in this concert noteworthy. The audience, realizing it, gave her another hearty recall, when she sang Campion's "There, Little Girl, Don't Cry" most touchingly.

Mr. Himmelreich possesses fluent technique, good taste in all he does, and was much applauded, especially after the first movement of the Chopin Concerto in F minor.

Mr. Belvor made his best effort with the prologue to "I Pagliacci." His voice is resonant and rich, with a suggestion of the tenor quality. Arthur Rosenstein accompanied discreetly.

#### Reed Miller, Tenor.

THE tenor of Calvary M. E. Church sang at the concert at Palm Court, Hotel Endicott, Saturday evening. Emma Nevada Vanderveer, contralto, and Louise Proctor, soprano, also assisted. Mr. Miller will sing the tenor role in "The Messiah," to be performed early next month at Calvary M. E. Church.

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MUSICAL COURIER OFFICES—FINE ARTS BUILDING.

CHICAGO, Ill., April 25, 1903.

**A**s time passes, proof that the Chicago Orchestra gains daily a firmer hold upon the affection and loyalty of the public receives gratifying demonstration. To be sure, the trustees of the Orchestra Association are being constantly hectoring by the ever prevalent "few" whose special mission in life seems to be to stir up as much strife and sedition in the minds of the people as the limitations of time and opportunity permit. From the first a cry has been sent up in behalf of the population that will not be able to get into the new hall. This is all very philanthropic on the part of the "few"; it might almost assume the proportions of an altruistic act and become truly solemn were it not for the irrepressibly amusing side of the picture. During all these past twelve seasons of orchestra concerts has it occurred to the to be excluded population that it might be incumbent upon it to keep the seats filled and relieve the few fine spirited men of the annual deficit? Has it remembered at all the empty chairs that were drinking in the music Mr. Thomas was devoting his life to for the good of the people, until caprice suggested an afternoon or evening at the concert? Some statistics have been prepared which show that out of the 136 concerts of three seasons there were fifteen audiences which could not have been accommodated in the proposed new hall. This means that five times during the twenty-four concerts of each year, for various, unknown reasons the excluded saw fit to attend the performance. Why? Because it felt the responsibility of helping support the orchestra? Does it seem logical to count upon gratifying

those fifteen audiences? Would it not be rather better to repeat the concert for them than to give the performance to 2,000 empty chairs upon 121 separate and distinct occasions? The trustees have said they would be only too glad to give extra concerts if they were not obliged to consider the item of extra rent. One of our foremost papers in a Sunday edition, it is true, advanced the feeble argument that Chicago, in her lofty pride (the municipal pride, which glories in her clean streets), objected to the "second table" idea, but have we not always had two renditions of the same program? And Chicago has stood the second laying of the feast very well. Would a third or even fourth performance, if required, spoil the flavor? There might be the satisfaction, if nothing else, in having an opportunity to apply the logical old proverb we have listened to since extreme youth: "Practice makes perfect" and rejoice that the law could be demonstrated to younger generations.

When the idea of building a new theatre germinates in the fertile brain of an energetic manager, does any portion of the population get him by the ear and din at him the cause of the people who can't get in, of the students who cannot afford to pay the price of admission to the orchestra circle, of the people who will stay home, until he is driven to death and disaster? Certainly not. The population has learned that the play will be produced more than twice—strange the people will submit to the humiliation of going the third, or fourth, night, but one never can quite understand all the vagaries of said people. The population has also learned that the students have a way of getting in when they really want to, and further, that the

inhabitants who would rather stay home will do so, and the manager is allowed to pursue his way quietly and build his theatre according to his own plans and estimates.

Why not agree that the trustees of the orchestra association are earnest in their desire to serve the public to the best advantage, and allow them to preserve the orchestra in that way which, after close calculation and some twelve years' experience, seems to them the most plausible?

The Mendelssohn Club was heard to splendid advantage in the last concert of its ninth season, Thursday evening, April 23. The precision, excellent tonal coloring and always correct pitch of this club make its work a never failing delight, and are results which testify to the thorough master Mr. Wild is of his art. The novelty of the evening was "The Nun of Nidaros," op. 63, by Daniel Protheroe, of Milwaukee, and was given with fine effect throughout. The last half of the program was made up of numbers the club has given before, which were sung again in response to urgent requests from a large number of the subscribers, and which were, of course, immensely enjoyed. Mlle. Van den Hende, 'cellist, met with warm approval from the audience.

Following is the program for the concert which Mlle. Zelig de Lussan is to give for George Hamlin at the Grand Opera House next Sunday afternoon, April 26, at 3.30 o'clock. The distinguished prima donna will be assisted by Signor Angelo Fronani, pianist:

On Wings of Song.....	Mendelssohn
Der Asra.....	Rubinstein
May Morning.....	Denza
Connais tu le pays, Mignon.....	A. Thomas
	Mlle. de Lussan.
Capriccio .....	Glazounow
	Signor Fronani.
Widmung .....	Franz
Avril s'veille.....	Chaminade
Chanson d'Adieu.....	Tosti
Auf Wiedersehen.....	Nevin
La Paloma.....	Yradier
	Mlle. de Lussan.
Andantino .....	Reinecke
Spanish Dance.....	Thomé
	Signor Fronani.
Sleep Well, Sweet Angel.....	Frank Abt
Song of Life.....	Hawley
Waltz song, La Bohème.....	Puccini
Spring Song.....	Schumann
Habanera, Carmen.....	Binet
	Mlle. de Lussan.

This concert probably will be the last but one of Mr. Hamlin's Sunday afternoon concerts at the Grand Opera House. The eminent Chicago tenor expects in May to give a "request" program to close his season of popular concerts.

The testimonial concert given by the Germania Club to the director, Wm. Boeppler, of Milwaukee, drew a well

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filled house at Handel Hall, Thursday evening. The audience, which was largely made up of our German citizens, was inclined to be friendly rather than critical, which helped to make the little "happenings" of a new club merely pleasant incidents. Mr. Boeppler has done good work with the material at hand, showing himself a capable, conscientious conductor. Mrs. Emma Partridge, soprano, of Milwaukee, assisted and met with much favor from the audience, as did also Miss Mildred Marie Marsch, pianist, of Chicago.

At the Auditorium, April 29, will be given a concert for the benefit of the German Home for the Aged. Madame Schumann-Heink will sing, and in addition fifty men of the Thomas Orchestra and some of our best local musicians will assist. Dr. Emil G. Hirsch will deliver a short address.

The Schumann Club promises an evening of unusual interest for Thursday in Kimball Hall. A historical program will be presented, demonstrating the evolution of musical composition from the days of the spinet of more than 200 years ago to the present day. Mr. Seeboeck, our gifted pianist, will give the concert, assisted by Frederick W. Carberry, the talented tenor. Mr. Seeboeck will play the opening numbers on a spinet over 100 years old.

Monday evening, April 20, Mrs. Birdice Blye Richardson gave a piano recital at the Quadrangle Club for the benefit of the Orchestra Fund. The recital was well attended. Mrs. Richardson is an artist of merit, and throughout the varied program gave evidence of the years of close study she has devoted to her art. Mrs. Richardson bears the distinction of being the only American pupil of the great master Rubinstein.

Adolph Muhlmann, the celebrated baritone of the Grau Opera Company, whose singing in Chicago recently attracted such favorable notice, has signed a contract with Charles R. Baker for a series of recitals and oratorio appearances next season. He will be available up to November 20 and again in the spring of 1904, after closing with the Grau forces. Herr Muhlmann sails for London on May 1, where he is to sing at Covent Garden.

Signor Armani, who recently returned from Europe and appeared in many of the principal cities abroad, will also

be under Mr. Baker's management next season. Signor Armani sang at Berlin, Hamburg, Frankfurt, Leipzig, Bayreuth, Dresden, Cologne, London, Rome, Florence, Turin, Genoa, Leghorn, and other points. He will appear at Music Hall on Thursday evening, April 30, when he will be heard in song recital. He will be assisted by Herbert Butler, violinist.

Edith Adams, the 'cellist, who for two years has been at Munich, under the direct coaching of Herr Heinrich Kiefer, the celebrated 'cello virtuoso, has cabled Charles R. Baker, the Chicago manager, accepting his proposition for a series of appearances in America. Miss Adams will, no doubt, prove a most popular 'cellist next season. She is already known as an artist of remarkable attainments upon that difficult instrument and will be heard with the principal orchestras of the country. She will return to Germany after her stay in this country.

Charlotte DeMuth, the violinist, has placed her management in the hands of Mr. Baker. Miss DeMuth appeared with great success with the Duluth Apollo Club April 20, and her recent playing in Chicago has placed her in the front rank of violinists. She will devote her entire time to concerts next season.

Frances Hughes Wade, the well known harp soloist, will be another of Mr. Baker's artists next season.

Miss Bertha M. Stevens announces her fourth piano recital for Wednesday evening, April 29, to take place in the Fine Arts Building Lecture Hall, under the auspices of the Sherwood Music School. Miss Stevens has been engaged to teach during the summer at the Sherwood Music Hall.

"The Story of the Nibelungen Ring" will be given by Miss Anne Shaw Faulkner Saturday afternoon, May 2, in Assembly Room, Fine Arts Building.

#### Vernon d'Arnalle.

MR. D'ARNALLE, the popular baritone, has but recently returned from winning new laurels. Wherever this artist appears warm encomiums of praise are the never failing result. Possessed of a magnificent natural organ, Mr. d'Arnalle has added the finish of style and interpretation derived from thorough and exhaustive study and which mark the true artist. Following are some recent press notices:

His voice is a beautiful baritone of wonderful range and splendid control, deep, rich, resonant, and is given in all its fullness and richness with ease and in a refined and elegant style. His impression upon his audience seemed profound.

His numbers last night were: "The Swan Song," by Hartmann; "Il Faut Aimer," by Gans; Prologue to "Il Pagliacci," by Leoncavallo; "Wie Bist du, Meine Koenigin," by Brahms; "King Charles," by White, each and all of which he sang to the entire satisfaction and delight of a critical audience. The particular number requiring every faculty of his training, and of which most was expected, was the prologue to "Il Pagliacci." His rendition of this was beyond expectation. His own enthusiasm and expression were made a part of his song, and at its close the pent-up energies of his hearers burst into round after round of applause.—Galveston News.

His program was an exceptionally pleasing and diversified one. As a singer Mr. d'Arnalle's repertory includes the best in voice literature. "Where there is no heart there is no music." Mr. d'Arnalle's beautiful, richly toned baritone was made all the more effective by the heart and soul he displayed in his interpretations.—The Sun, Durham, N. C.

A large audience heard Vernon d'Arnalle's recital last night at the Normal College. Mr. d'Arnalle's recital was a great success.

He is an artist of distinguished appearance and fine bearing. These qualities, with his remarkable power as a singer, make him an ideal entertainer. His selections appealed to all music loving people, and he was given round after round of applause.—Greensboro (N. C.) Telegram.

It was an ovation won by genuine artistic interpretation of the best in music that was won by Vernon d'Arnalle last night at Olivia Rancy Library Hall. In his song recital there he won for himself fresh laurels to add to those won in other triumphs. His singing is a revelation to lovers of music. He was greeted by a magnificent audience, both in size and culture. So greatly charmed were his hearers that while the music of the last number on the program lingered, the applause was so earnest and the desire for "one more" so strong, that the artistic singer yielded, and the encore song won more applause. The program was one whose numbers were of the choicest music, and each number was faultlessly rendered. Mr. d'Arnalle is a great singer, and his splendid stage presence adds to the beauty of his recitals. Wherever he may appear his audience may feel assured of an evening of rare delight, filled with the beauties of music.—Raleigh (N. C.) News-Observer.

For two hours or more the audience was charmed and delighted with Mr. d'Arnalle's superb rendering of the various features of the program. So much so, that when the final strains of the closing selection had died away, they would not leave the hall, but lingered and called for the brilliant entertainer until he reappeared and rendered a number of impromptu selections. The program was:

Omnipotence.....	Schubert
Serenade.....	Schubert
Faith in Spring.....	Schubert
The Rogue.....	Franz
Two Grenadiers.....	Schumann
The Asra.....	Rubinstein
The Dew Drops Glisten.....	Rubinstein
Gypsy Serenade.....	Hermann
The Lesson.....	Bungert
If I Were King.....	Campbell-Tipton
Hiawatha's Departure.....	Coleridge-Taylor
My Love Nell.....	Fox
Drink to Me Only With Thine Eyes.....	Old English
The Pretty Creature.....	Old English
King Charles.....	White

—Morning Post, Raleigh, N. C.

Mr. d'Arnalle's voice possesses the sympathetic quality which insensibly carries the audience along with the singer. His interpretations are at all times intelligent and at times dramatic.—Presto.

The program was rather unusual, and certainly in the artistic sense a most delightful one. Mr. d'Arnalle is a most musicianly singer. He has a beautifully modulated voice and phrases with the finish of the artist.—Record-Herald.

The artist's full, rich and remarkably sympathetic voice, his sincere musical feeling and his wealth of temperament were at no time more happily displayed than in these songs, which formed the first and perhaps the most enjoyable group on the program.—Glenn Dillard Gunn, critic in Chicago Journal.

#### Carolyn Louise Willard.

MISS CAROLYN LOUISE WILLARD, of the faculty of the Bush Temple of Music, is making many friends among the admirers of thorough musicianship. The work of this young artist at the time of her piano recital was favorably noticed by the Chicago press:

Owing to President Roosevelt's nearness at the Auditorium, last night was a most unfortunate time for giving a piano recital in Music Hall. The audience present was small and, one might judge, consisted largely of Miss Carolyn Louise Willard's acquaintances. It was a nice appearing audience, but it knew more about pretty gowns and becoming headresses than it did about music.

Possibly feeling the artistically alien atmosphere, and being, naturally, somewhat nervous, it would not be just to criticize seriously Miss Willard's first number—the masculine, difficult, moodily strange, Schumann Fantaisie, op. 17. That she understood it and interpreted it most conscientiously was evident; but the extreme nervous tension under which the pianist suffered prevented her from exhibiting the marvelous beauties of this marvelously beautiful color picture, though every indication pointed to the fact that she is fully capable of doing so. I should like very much to hear Miss Willard play this Schumann number when she is in full command of herself. At the best, it is a most trying selection with which to commence a program.

In Chopin she is eminently pleasing. All the tripping lightness,

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delicate sinuosity of the exotic composer is hers. The two little preludes and the F major Ballade should have elicited enthusiastic encores, but hardly waked their hearers to even a slight demonstration of approval. The Ballade moved into sound under her fingers, as if every tone were a dearly loved thing to its creator. It is not an easy thing to play, technically and sentimentally.

In technic Miss Willard was equal to her undertakings last evening, overcoming all faults shown in the first number as she progressed. Emotionally she is satisfying. She appreciates the values of tones, and molded Schumann's wonderful basses into the velvety background that he intended and which so few artists understand. Her rhythms are most sensitive, and good taste was displayed throughout her performance last evening. In cantabile and the daintier passages she is best.—Chicago Journal, April 3.

The piano recital of Miss Carolyn Louise Willard in Music Hall last night attracted an audience moderate as to numbers, friendly in spirit and very genuinely interested and appreciative. Miss Willard has quite noticeably broadened and strengthened as an artist since her appearance of two seasons ago. The quality in her playing that most strikes one is its clear intelligence and the technical evenness with which that is made manifest.

Her playing of the E minor and G major preludes and the F major Ballade of Chopin was unexpectedly grateful. Not remarkable from a technical point of view, perhaps, it was exceptionally so in interpreting the poetry, the emotional color, so to speak, of the works. The "Will o' the Wisp" of Jensen, in broad contrast with these, displayed notable lightness and delicacy of technic, and the other numbers of the program, MacDowell's "To a Water Lily in Autumn," Rubinstein's concert study in D minor, Henselt's "Repos d'Amour," a capriccio of Broekway and Liszt's Eighth Rhapsodie, displayed the general qualities before remarked, not in varying degrees but with an unusual evenness.—Chicago Chronicle, April 3.

#### Heink at the Auditorium Conservatory.

THE Chicago Auditorium Conservatory has concluded an engagement with Herr Heink, one of the best authorities on interpretation now in this country, to conduct a course in interpretation for singers and pianists at this institution during the coming summer season, beginning June 25.

Herr Heink's researches in this subject of such wide importance to the finished performer have attracted universal attention among progressive artists in the musical world. He belongs to that class of musicians of rare versatility of which Georg Henschel is a representative in England, both being composers, singers, pianists whose main force and superiority lies in the manner in which they interpret the works they render.

The same enthusiastic receptions apparently are accorded Herr Heink this season by Western audiences as greeted him on his recital tour in the Southern States last winter. At Lincoln, Neb., he appeared under the auspices of the Nebraska Wesleyan University, of which the Governor of the State, the Hon. John H. Mickey, is president of the board of trustees, who personally warmly complimented the artist at the reception which was tendered him after the concert. The programs Herr Heink renders, being arranged so as to enable him to fully demonstrate his exceptional versatility and truly wonderful art of interpretation, these features clearly are the main cause of the peculiar fascination which characterizes Herr Heink's recitals. The following is from the Nebraska State Journal, of Lincoln, Neb.:

Mr. Heink has an attractive presence. He speaks in an engaging way, with a marked German accent. He is vigorous and manly in appearance as well as in his musical style. His long experience in giving programs without assistance put him in easy command of the situation last night. Nearly every number was prefaced with

a few explanatory remarks that greatly increased the understanding and the enjoyment of his hearers. The program follows:

Piano solos—  
Romance in F sharp major.....Schumann  
Minuet in A major.....Heink  
Recitative and aria, from opera, Queen of Sheba.....Gounod  
Lied, Deine Blauen Augen.....Bohm  
Stein Song.....Heink  
Song, When the Heart Is Young.....Dudley Buck  
Piano solos—  
Marche Funebre.....Chopin  
Marche Militaire, op. 22, No. 1.....Heink  
Song, Thursday.....Molloy  
Piano solos—  
Reverie, Isolée.....Ravina  
Impromptu.....Schubert  
Aria, In the Shade of the Palm.....Stuart  
Song, Love's Dilemma.....Richardson  
Piano solo, Rhapsodie Hongroise, No. 6.....Liszt  
Mr. Heink played his own accompaniments and yet sang with much freedom. His voice is a powerful baritone of ample range and pleasing quality. He excels in interpretation, as do so many thorough musicians of his nationality. His voice lends itself to any intonation required by the song, his hands leave the keyboard long enough to make expressive gestures, and the audience is taken captive on the spot. The enthusiasm was especially great after his comical description of the monks who had caught no fish for Friday, in Molloy's song, "Thursday," and after his delicious rendition of "Love's Dilemma." This was followed by "The Lovers Three," given as an encore.

It is unusual for a vocalist of Mr. Heink's ability to be able also to distinguish himself as a pianist. He proved himself to be worthy of the double title, for he has ample technic, a good singing tone and an impressive style. He played several light and graceful compositions of his own. His military march was received with great favor by the audience, while the musicians were especially pleased with his rendition of the Liszt Rhapsody.

#### Holmes Cowper, Tenor.

FOLLOWING are some very recent press notices for Holmes Cowper, a tenor of whom Chicago is justly proud. Mr. Cowper is one of those artists who are absolutely conscientious in their work and who never fail to please:

Mr. Cowper has an ideal tenor voice, and he uses it like one who knows what he is going to do with every tone he makes. Then he is growing more spontaneous in his work, and that is always a sign of progress in the higher elements of the art.—Bee, Omaha, April 5.

Holmes Cowper did the best work I have ever heard from him; his voice is of pure lyric quality, and his breathing and voice placement are so absolutely under his control that he sings without apparent effort or consciousness of the superb technic at his command.—Excelsior, Omaha, April 4.

Holmes Cowper's silvery tenor was heard to splendid advantage in a varied selection of songs and in the "Faust" duet with Jennie Osborne. His voice has a natural charm, and he sings with perfect enunciation and great finish.—Examiner, Omaha, April 4.

Holmes Cowper's voice has developed into a tenor robusto. His spirited and intelligent singing won him much favor, and in the aria, "Thou Shalt Dash Them," he sang so superbly that he received an ovation from the audience.—The Ypsilantian, Ypsilanti, March 26.

#### Brounoff's Russian Choral Society.

AFTER an interim of two years, during which time this body of singers experimented with various directors, the society again appealed to that experienced musician, Platon Brounoff, to direct their musical efforts. Arrangements were made and rehearsals are now in active progress. It is likely this choral society will sing at the St. Louis Exposition in native costume.

#### ETTA EDWARDS ON OPERATIC WORK.

"YOU are glad that you have introduced operatic work into your studio?" Mme. Etta Edwards was asked recently.

"Yes, indeed, more than glad. The venture has been a very great pleasure, and also a valuable experience in many ways. It has widened the horizon of study for the students as nothing else could have done, shown up defects, values and necessities in tone production, indicated the value of thoroughness and of memory, awakened imagination, varied the monotony of individual drill, given point and object, so to speak, to the vocal work. Yes, I am very glad. Besides I think that we are on the eve of operatic development in this country. All progressive teachers should be in advance of the times."

"You do not use stage costumes, I believe, in your presentations?"

"No, I do not conceive that studio operatic work is at all ready for costume or scenery. The work is simply educative drill; in no sense exhibition, not even entertainment. There is much to learn before the showoff stage. Acting is impersonation, study of character, and its expression—a sort of introspective mentality. Before expression must come physical fitness to express, trained imagination, correct adaptation of the voice to the new lines; oh, many things. I am a firm believer in all things in overcoming one feature of difficulty at a time and uniting these afterward. The externals are superficial and of no educative value."

"You teach in class?"

"Oh, yes. This is a department in which class work is not only advisable but imperative. Students learn to think and act with interruption from other thought to act under eyes. They learn from each other and from the coach's corrections, and too they learn ideas of cast cues, stage business in ensemble, &c."

"What do you consider the duties of a coach in such work?"

"To know the operas in his language, to be capable of imparting tradition, interpretation and stage business, to make students letter perfect as to memory and to language, and to decide tempos, expression, &c."

"You have an accompanist as well, then?"

"Oh, yes, always."

"The school remains in your hands, then, as the vocal teacher, head of the vocal school, of which this operatic department is but an advanced adjunct, as I understand it?"

"Precisely. I hold myself responsible for the care, preservation and direction of the voices as I have so far trained them. I am never absent from the operatic exercises."

"Can you note improvement in loss of self consciousness, in growth of imagination, grace, memory, and seriousness on the part of the students?"

"Watching the growth in these things has been the delight of the season, a pleasure covering all minor difficulties incidental to beginning a new venture."

"What language has been sung by your students?"

"Italian and English. The first because it is essentially vocal, because the operas are good study, and because my coach has been Italian."

"Do you think of introducing French also?"

"I go to France early this year. I have studied much in

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French operatic schools, am very fond of French opera, especially opera comique. I have many plans in my mind. Artists need all schools. My school is studying the French sounds."

"Would you favor the singing of opera in English in America?"

"By all means—as a means, not as an end. Of course, the ideal is that all composition should be sung always in the original tongue, opera especially. But, you see, meantime there must be a stepping place as a practical means of getting there. Our students have all been trained in English. They comprehend the language, and can therefore better express in it than in a foreign tongue. A general culture of opera, in English, is the natural practical means for bringing up not only artists, but audiences, to a proper appreciation of operatic intention and detail. This would do infinite good and no harm to our country's musical education—as, I say, as a means, not as an end."

"You have had some exhibitions, I—"

"Oh, please do not use that dreadful word! We have brought together a few friends and relative to witness the actual school work as it is in progress, with no other end in view than cultivating unconsciousness and self control on the part of the students, and interest in the work by the visitors. I have seen too much of the evil effects of the superficial showoff abroad to seek to cultivate it at home. As I said, our operatic work is study and proper preparation, not entertainment."

"Will you continue the work next season?"

"Oh, yes, by all means. We have put our hands to the plow; now it is too late to turn back. Besides, as I say, I have plans. Nous verrons. Au revoir."

#### A New Quartet for Strings.

AT a concert Sunday afternoon, in the hall of the Aschenbroedel, C. C. Müller's new Quartet for strings was played by Charles Rothmund, first violin; H. Roes, second violin; J. Chlupsa, viola, and F. Borges, violoncello. This is op. 63, and, unquestionably, is one of Mr. Müller's finest achievements. The four movements are Allegro, Larghetto, Allegretto and Vivace. The structure of the work conforms to the tenets of good taste and thorough musical knowledge, the workmanship denoting the master craftsman in this form of composition. The ability to write a good string quartet is the test of the highest musicianship. Mr. Müller has created a work which will live. It is so joyous, so unconventional, and abounds in such surprises, that it seizes the attention of the listener and holds it to the end. Each instrument has its share of work, but the task allotted to the violoncellist is much the most exacting and difficult. Mr. Müller's penchant for the violoncello is well known. The four movements are so evenly balanced, so uniformly good, that it is not easy to determine which is the best part of the work. The second movement has been worked out most ingeniously, the harmonic devices being unusual and at times audacious. The third movement is vivacious, as jocund as the twitter of birds, and is brimming over with melody. No verbal analysis could make this work intelligible to the musician; it must be heard, and heard often. It was played fairly well Sunday afternoon.

#### Hughes Busy.

ARTHUR GRIFFITH-HUGHES was busy Sunday, April 19. In the morning he sang at his church, at 3 o'clock at Westfield, N. J., singing in Gaul's "The Holy City"; at 6:30 back to New York, singing at the Fifth Avenue Baptist Church (the "Puritan Tea"), and at 8 he was expected in Newark for "The Redemption." He sang at the Women's College Club, Waldorf-Astoria, Saturday, for the Little Mothers' Association and later for the Rockefeller Club, and Monday in an organ recital at Christ Church, Brooklyn. More recently he sang at a recital at the Waldorf-Astoria, Tuesday in Boston and Thursday at Middletown, N. Y.

## TORONTO.

TORONTO, CANADA, APRIL 24, 1903.

AN impressive performance of Stainer's "Crucifixion" was given last evening at St. James Square Presbyterian Church, under the direction of Dr. Alex. Davies. The soloists included Mrs. R. L. Johnston, soprano; Florence Fisher, contralto; Dr. M. W. Sparrow, tenor, and Charles E. Clark, bass.

Labiche's French comedy, "Les Deux Timides," will be presented tomorrow evening by the Alliance Française in the Y. M. C. A. building of Toronto University. At the last meeting of the alliance Edouard Fabre Surveyer, of Montreal, gave an excellent lecture on Brussels.

A brilliant pupil of Dr. Edward Fisher, Miss Jessie Binns, pianist, was heard on the evening of April 21 in a creditable program at the Toronto Conservatory of Music Hall.

The Toronto University Musical Club has met with much success this year. An active promoter of the club is Maurice Darling, of Schenectady, who, while winning distinction in his academic course, takes a practical interest in the artistic life of the college.

An effective transcription of melodies from Tchaikowsky's opera, "Eugene Onegin," formed part of a piano program presented on the evening of April 22 in St. George's Hall by Eugénie Quehen, pupil of A. S. Vogt.

Arthur Hewitt, of Erskine Church, has been appointed organist and choirmaster at Westminster Presbyterian Church. During the month of April Marion G. Ferguson, of the Toronto Conservatory of Music, is presiding creditably at the Westminster Church organ.

The Schumann Trio, consisting of J. D. A. Tripp, pianist; H. S. Saunders, cellist, and Frank Blachford, violinist, has enjoyed a successful season. Among assisting artists were Tina Gunn and Edyth Hill.

Led by Mrs. Adamson, the Conservatory String Quartet has presented four artistic programs this season.

Large and fashionable audiences were attracted to Massey Music Hall on April 16, 17 and 18, when the city's events in the cycle of Canadian festivals took place. The inaugural night, April 16, was particularly brilliant, owing to the presence of the Governor General and the Countess of Minto. Sir Alexander Campbell Mackenzie's compositions, conducted by himself, were well received, and the most important feature was his "Dream of Jubal." Reginald Davidson, Ethel Wood, Grace Lillian Carter and Ben Davies were the leading vocalists, and Charles Fry recited the beautiful descriptive lines. The Chicago Symphony Orchestra played a prominent part at this and all the other events. Jan van Oordt, of Chicago, was the first violinist.

On Friday evening, April 17, Dr. F. H. Torrington ably directed Sullivan's melodious "Golden Legend." Ethel Wood sang the words of Elsie with exceptional intelligence and dramatic intensity. Other parts were admirably taken by three well known singers—Marie Louise Clary, Ben Davies and Watkin Mills. Sir A. C. Mackenzie conducted three selections from his Suite "London Day by Day." C. V. Stanford's "Battle of the Baltic" concluded

the program, the chief fault of which lay in the fact that it was too long.

The Saturday afternoon program included movements from Cowen's Scandinavian Symphony, Corder's "Prospero" overture; Irish Rhapsody, No. 1, Stanford, and Mackenzie's Overture to the "Cricket on the Hearth." Sir A. C. Mackenzie conducted and the soloists were Ethel Wood, Wilfrid Virgo and Millicent Brennan.

Lillian Blauvelt's beautiful voice aroused much enthusiasm on Saturday evening. Controlled by Dr. Albert Ham's baton the National Festival Chorus gave Elgar's "Banner of St. George" with remarkably fine effect. Sir A. C. Mackenzie's "The Cotter's Saturday Night," with words by Robert Burns, was presented under the distinguished composer's direction. MAY HAMILTON.

#### Becker Lecture Recital.

THE sixth of Gustave L. Becker's lecture recitals was on the subject "Nationality in Music," at his home, 1 West 104th street, Saturday morning. The following program was given:

Valse, No. 1.....	Chopin
Miss Kate Evertsen.....	
Nocturne, D flat.....	Chopin
Miss Henrietta Barbier.....	
Mazourka, op. 33, No. 4.....	Chopin
Miss Lulu Mitchell.....	
Polonaise, op. 40, No. 2, C minor.....	Chopin
Miss E. Pearl van Voorhis.....	
Irish Love Song.....	Margaret Ruthven Lang
An Irish Folksong.....	Arthur Foote
Miss Carlsmith.....	
Nationality in Music.....	Mrs. Becker.
Three Etudes Nouvelles.....	Chopin
Miss Emily Alpers.....	
Ballade, A flat.....	Chopin
Miss Mary Finlay.....	
Bendemeer Stream.....	Old English
Der Kanarienvogel.....	Tschaikowsky
Miss Carlsmith.....	
Etude, op. 10, No. 3.....	Chopin
Ballade in F.....	Chopin
Mr. Becker.....	

A program like this, so performed as to give real pleasure with each number, speaks well for Mr. Becker's work, especially as it was announced that the compositions were chosen from pupils' repertoires without especial preparation. Miss Finlay and Miss Van Voorhis in particular deserve mention. Miss Carlsmith's singing, especially of Tchaikowsky's exotic song, deserved its enthusiastic reception. Arthur Foote's song was written for and dedicated to her. Mr. Becker, at the urgent demand of his pupils, appeared as a soloist, and, judging from the sensation he made, he will continue to play in these affairs. He has recently been the piano soloist in concerts at New Brunswick, Jersey City, and with the Avon Club in New York.

#### Opera Singers Sail.

ON Tuesday, aboard the Kaiser Wilhelm II, there sailed for Europe Madame Sembrich, M. Alvarez, Fritz Scheff, M. Salignac, Madame Gadske, Mlle. Bauermeister, Signor Scotti, Mr. van Rooy, David Bispham, Mr. Blass, Mr. Reiss, M. Flon, M. Journet and M. Dufrich.

Thursday the Gascoigne will carry abroad Madame Declery, Gilbert, Anthes, Burgstaller, Herz and Mühlmann, and Madame Reuss-Belce. Madame Eames will sail May 19, Mr. and Mrs. Grau May 7, and Edouard de Reszke and Madame Schumann-Heink on June 4.

#### Price Pupils Sing.

CHRISTINE HANSELMAN, soprano, gave a recital at the Bushwick Avenue Reformed Church of Brooklyn Tuesday evening, and this excellent singer was assisted by Florence Stockwell, contralto, who has been chosen from among many applicants for the position at Westminster Presbyterian Church of Bloomfield, N. J., of which Miss Polhamus is soprano. This is a decided feather in the cap of J. W. Parson Price.

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## Musical Clubs

**M**EMBERS of the Oratorio Society of Bloomington, Ill., who will take part in the May and August musical festivals are Janie Roberts, Mrs. Boetger, Mabel Springer, Mrs. J. C. Knapton, Stella Heafer, Miss Nettie C. Tambling, Lucy E. Stewart, Mrs. G. W. Brown, Carrie Davison, Mazie Creager, Agnes Lee, Nellie S. Taylor, Edith L. Murray, Fay Vanordstrand, Edna van Schoick, Eva D. Smith, Julia P. Bliss, Mary T. Shrock, Ruth Moore, Katharine Mantle, Alice B. Brown, Alice C. Dawson, Mrs. T. B. Foster, Anna E. Murray, Ora Augustine, Ida Jones, Alice Coulter, Marie Gmelin, Lulu York, Harriett Eastman, Lottie Durgy, Frances R. Fisher, Mae Belle Robinson, Mrs. Bert Bunnell, Mrs. Florence J. Smith, Miss Effie Henderson, Mayme McDonald, Miss Mace, Florence M. Williams, Agnes McGraw, Mildred Knapton, Leah Knapton, Kate Downing, Zola Green, Blanche Bryant, Grace Hastings, Isabelle Williams, Mrs. W. E. Sprague, Blanche Abbott, Ethel M. Cobb, Edith V. Smith, Volle Cuppy, Winnie L. Cunningham, Eliza Mantle, Bertha E. Stewart, Irma Denning, Mamie B. Bowles, Isabelle Morrisson, Ethel Haynes, Ida Orendorf, Florence Williams, Florence Howell, Nellie Long, Miss Forester, Mary Miller, Mabel Spurgeon, Clarence C. Lutz, H. C. Munch, A. M. Murray, Henry Blackford, Joseph Tabke, Nimrod Mace, L. M. Crosthwait, C. B. Hale, Clyde H. Myers, W. A. Boettger, F. Schmitt, B. M. Bunnell, Clyde Dooley, Clark Stewart, A. J. Hedges, H. K. Huston, Ralph Smedley, C. T. Evans, Frank Poundstone, J. T. Adams, T. J. Connelly, H. W. McPherson, John W. Hornbeck, J. C. Knapton, L. F. Straight, Charles L. Kyner, Richard J. Smith, A. Orrin Skaggs, Sidney Guthrie, Harry D. Cassaday, Robert Fisk, G. E. Knapp, Grant Bishop, W. M. Leavitt, G. C. Cruikshank, James W. Dooley, C. C. Darnall, George B. Miller, Dr. Sitherwood, Chester Graham.

Several club meetings were held at the Chase Conservatory of Music, Columbus, Ga., April 11.

The second annual meeting of the Minnesota State Music Teachers' Association will be held at Minneapolis on May 7, 8 and 9.

Miss Estelle Bloomfield, soprano, will be the soloist to-morrow night (April 30), at the concert which the Columbia Glee Club will give at Columbia University.

Artists' Day was recently celebrated by the Woman's Club of the Sewickley Valley, Pa. A fine musical program was presented by Mrs. Emma Porter Makinson, Luigi von Kunits and Joseph Gittings.

The Saturday Afternoon Club, of Columbus, Ga., gave a program April 11, Miss Grace Boulineau, Miss Fannie Emma Lewis, Miss Erin Stivender, Mrs. Mary McGehee Woodall, Miss Kathleen Golden, John Blackmar, Jr., and Miss Aylmer Pearce taking part.

A new singing society has been organized at Syracuse, N. Y., with a membership of forty-seven. The officers are: President, Gustave Strable; vice president, Mrs. F. Brown; secretary, Charles Paschen; treasurer, Hattie Bremer; librarian and sergeant at arms, Louis Schneider. Prof. Henri Bitter is the director.

The Ladies' Thursday Musicales, of Minneapolis (Minn.), has elected the following officers: President, Mrs. George E. Ricker; first vice president, Mrs. Hector Baxter; second vice president, Mrs. S. S. Brown; recording secretary,

Mrs. T. D. Bell; corresponding secretary, Mrs. M. P. Vander Horck; treasurer, Miss Anna Werner; auditor, Mrs. George L. Lang; librarian, Miss Ednah F. Hall.

The Piano Club, of West Superior, Wis., gave a concert at the home of Miss Kimball at Central Park April 15. The members of the club are Miss Burnsen, Mrs. C. A. Chase, Miss Coburn, Mrs. H. L. de Forest, Miss Eldred, Miss Bertha Kimball, Miss Porter, Miss Rogers, Miss Ross, Mrs. Wingate and Miss Wolford.

During the past winter the Frederick (Md.) Choral Society has been most diligent in its study of Handel's oratorio of "The Messiah." This will be publicly presented on Friday evening, May 8, at the City Opera House. The quartet of soloists will be from Baltimore: Miss Cummins, soprano; Miss Ware, contralto; Mr. Miller, tenor, and Mr. Rabold, bass.

At a recent meeting of the Matinee Musical Society, Lansing, Mich., the following officers were elected for the ensuing year: President, Mrs. Georgie Wise; vice president, Miss Glicman; secretary, Mrs. A. C. Bird; treasurer, Mrs. F. H. Hendrick, and Mrs. Campbell member of board of directors in place of Miss Hulburd. The program committee comprises Mrs. Woodworth, Mrs. Dunkin, Miss Brown, Mrs. Dodge, Mrs. Campbell and Mrs. Robson.

The East Side Musical Club, of Butte, Mon., met recently at the home of Mrs. Isaac Brown. A short musical program was given by Miss D. Bryne, Mrs. William Go-forth, Miss Ann Mitchell, Mrs. J. D. Howells, Mrs. William Stelle, Mrs. James McVeigh and Mrs. Nancy Patterson. A new addition to the club is the quartet composed of Mrs. William Twohy, pianist; Mrs. Pat Kavanaugh, violinist; Mrs. Pete de Long, pianist; Miss Kate McMullan, violinist.

The Woman's Club met with Mrs. John L. Bracken early in April at Greensburg, Ind. A paper on "Unwritten Music" was read by Mrs. Bracken, and vocal solos were rendered by Mrs. Cassius Hamilton and Misses Della Mount, Kate Haas and Adaline Zoller. Two trios were given by Mesdames Anna W. Parsons, Cassius Hamilton and J. L. Bracken. The guests were Mesdames Judson Dils, Will C. Pulse, A. M. Willoughby and Louis Zoller and Misses Mollie and Adaline Zoller, Della Mount and Kate Haas.

At the recent annual meeting of the Ladies' Friday Musicales, of Jacksonville, Fla., the following officers were elected: President, Mrs. Thos. Hilditch; first vice president, Miss Bessie Gale; second vice president, Mrs. Montgomery Corse; recording secretary, Miss Florence War-riner; corresponding secretary, Mrs. Chas. H. Smith; treasurer, Miss Abbie Avery; librarian, Miss Ruth Upson; chairman, literary branch, Miss Alison Locke. The executive committee includes the officers, with the addition of Mrs. Blair Burwell and Mrs. Clement D. Rinehart.

A new musical club was organized in Clinton, Ia., a few days ago. It is composed of many of the leading singers in Clinton, Lyons and Fulton. The purpose of the club is the general advancement of music in the community. The officers of the club are as follows: President, Mrs. A. R. Olney; vice president, Mrs. Luona Adele Buss; secretary and treasurer, Miss Ethel Estabrooks; music committee, G. B. Gookins, Miss Dunshee, Miss Wheeler, Mrs. Buss. The membership of the club is limited to forty, all of whom must pass examinations before their admission to the organization. Prof. George B. Gookins has been engaged as musical director, and W. F. Coan elected to the office of honorary president.

The monthly concert given by the Philharmonic Society April 6, at the Methodist Church, Boise, Idaho, was a pronounced success. After a chorus rehearsal and a business meeting, in which five new members were received, the main program was presented as follows: Paper, "Polish, Russian and Hungarian Music," Mrs. W. N. Northrop; instrumental duet, Miss Hard and Mrs. Swift;

vocal solo, Miss Drummond; violin obligato, Mr. Breach; accompanist, Miss Yarrington; piano solo, Miss Emma Hawley; violin solo, Mrs. F. W. Hunt; Mrs. Swift, accompanist "The Courtly Days of Old," Mesdames Harvey, King, Morkel and Smith.

The Chaminade Music Club, of Topeka, Kan., gave an evening at the home of Mr. and Mrs. H. F. Guthrie. The program was given by Mrs. Guthrie, Miss Esther Chamberlain, Miss Lisbeth M. Pond, Mrs. S. A. Scott, Miss Elinor Thompson, Mrs. M. F. Laycock, Miss Grace Mason Welch, Miss Emma Dennis, Mrs. Eli Foster, Mrs. Fred Bull, Miss Emma Dennis, Mrs. H. F. Guthrie, Miss Lucelia Clarke, Mrs. P. H. Adams, Mrs. W. H. Bowlby, Mrs. F. E. Banks.

The cantata, "The Holy City," by A. R. Gaul, was given at the Methodist Church, Iola, Kan., April 9, by the Amphion Club, assisted by a ladies' chorus. There were in all nearly eighty in the chorus. Mrs. M. C. Howard and Mrs. P. S. Mitchell were at the piano. Professor B. S. Hoagland was director, and in addition had some solo parts. The other soloists were Mr. Dewey, Miss Elsie Stratton, Miss Alice Gillham, Miss Olive Jones, Mrs. W. T. Watson and S. C. Brewster.

Mrs. Gordon Williams is a Cleveland (Ohio) singer and musician who emerged in the light of a composer at the Rubinstein Club concert, Thursday evening, April 23. She is a member of the club, and wrote a chorus for it; a musical setting for a lyric entitled "Deep In Thine Eyes." It was composed upon the special request of Mrs. Royce Day Fry, former director of the club. Mrs. Williams is a graduate of the Cleveland Conservatory of Music and has also studied in Oberlin Conservatory. Later she studied with J. H. Rogers, who encouraged her in the field of composition. She has written quite a number of anthems and songs for soprano voice, some of which will be published this season.

The regular meeting of the Charlotte Emerson Brown Club took place recently at the residence of the president, Mrs. George R. Howe, East Orange, N. J. Under the direction of the current events committee, of which Mrs. R. C. Hill is chairman, an interesting musical and literary program was rendered by Mrs. W. S. Russell, Jr., Mrs. Irving M. Pierson and Mrs. Florence Austin. Among the guests of the afternoon were Mrs. James M. Seymour and Mrs. Henry, representing the Philistipoma Club, of Newark; Mrs. McCracken, of the Saturday Club, of Newark; Mrs. C. W. Dickinson and Mrs. S. Anderson, of the Travelers' Club, of Newark; Mrs. Coburn, of the Fortnightly Club, of East Orange; Mrs. S. C. Lapham and Miss Leta Dealy, of the Tuesday Musical Club, of East Orange.

The Orpheus Choral Society, of Nashville, Tenn., Justin Thatcher, musical director, sang "The Creation," April 12, assisted by Mrs. Gates P. Thruston, soprano; Justin Thatcher, tenor; Ernest Chadwell, baritone; Miss Lina Garland Snow, organist, and twenty-six members of the Peabody Oratorio Society. The members of the Orpheus Choral Society are Mrs. Walter Winstead, Mrs. Mattie Spain, Mrs. Annie Rollins, Mrs. J. S. Johnston, Mrs. T. B. Estill, Miss Blanche Winter, Miss Aleda Waggoner, Miss Adine Campbell, Miss M. Eloise Fuller, Miss Sallie Dickerson, Miss Floy Winter, Miss Eula Cole, Miss Lucile Hyde, Miss Corinne Milam, Miss Nellie Tyner, Mrs. James P. Pope, Miss Frances Warren, Miss Nina Ferris, Miss Ruth Finney, Miss Bertie Gatewood, Miss Florence Preston, Thomas Miller, A. Doak, J. D. Andrews, J. F. Harrison, J. M. Thatcher, Driver Fulton, R. L. Jones, A. L. Bates, W. T. Reid, J. S. Johnston, Anton Snow, Ernest Chadwell, L. Doak, W. Water, R. L. Hill; and of the Peabody Oratorio Society: Mrs. W. R. Anderson, Miss Alice Mitchell, Miss Marion Edwards, Miss Mary Gwyn, Miss Maud Amacher, Miss Kate Reed, Miss Bertha Laude, Miss Susie Warner, Miss Grace Adams, Miss Clara Hasslock,



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#### Augusta Cottlow in Troy.

ANOTHER one of Miss Cottlow's brilliant successes is shown by the notices appended. Miss Cottlow has had a remarkably busy and successful season, and is being rapidly booked for 1903-4.

A most enjoyable concert—and it is fitting that it was, as it closed a remarkable series—was that given at Young Men's Christian Association Hall last night.

An artist who is approaching greatness in no slow tempo and with positive certainty is Miss Augusta Cottlow, the pianist of last night's concert. It is not saying too much to state that her work at the keyboard last night in solo work gave as much pleasure as did that of the great French pianist, Pugno, who appeared in an earlier concert of the series, and in the ensemble surpassed that eminent Frenchman. She came unheralded, was little known, but this fact made her success all the more sincere, and she made a triumph as complete as it was splendid. Combining a most artistic nature with a fine technical equipment, she captivated her audience at once, and the pleasure given at first did not diminish, but rather grew during all of her work. A more clear cut performance could not be wished for than that of Miss Cottlow. Her group of solos that introduced her were: Rhapsodie, B minor, op. 79, by Brahms; Nocturne, F sharp major, op. 15, No. 2, and Scherzo, C sharp minor, op. 39, by Chopin, and to these was added an encore, owing to vociferous demand.—The Troy Times, April 27.

Miss Cottlow's piano selections were: Rhapsodie, B minor, op. 79 (Brahms); Nocturne, F sharp major, op. 15, No. 2 (Chopin); Scherzo, C sharp minor, op. 39 (Chopin). Besides being an artist of wonderful technic, Miss Cottlow has the advantage of youth. She is young in years, but the years she has devoted to the piano have not been lost. She is really at the beginning of a career which can be naught else but eminently successful. The Brahms number gave her ample opportunity to display her power, and at once there seemed to be an expression of confidence in her work shown by the audience. Her execution was really marvelous, and she called forth from the instrument a grand volume of tone. Her interpretations of the Chopin selections were not questioned by those in the audience who can be relied upon for consistent criticism. Her encore number was "Waldesrauschen," a study by Liszt.—The Troy Record, April 17.

The work of Miss Cottlow, the assisting artist, is a marvel of pianistic skill. Her expression, phrasing, pedal work and shading were beyond reproach and she simply captivated her audience by her charming rendition of her group of solos. Her selections were peculiarly fortunate and well chosen to set forth her various technical and artistic possibilities. Brahms' Rhapsodie was her opening number, which was followed by two Chopin numbers, Nocturne and Scherzo.—Albany Evening Journal, April 17.

#### "Faust" in Concert Form at Newark.

THE Schubert Vocal Society, of Newark, N. J., will close its twenty-fourth concert season May 6 in the Krueger Auditorium. On this occasion the work selected for performance is Gounod's opera "Faust," which will be given in oratorio form. The chorus numbers 100 voices and will be assisted by the usual orchestra and the following soloists: Miss Electa Gifford, Marguerite; Mme. Rosa Linde, Siebel; Miss Alice van Nolt, Martha; John Young, Faust; Herbert Witherspoon, Mephistopheles; Paul Petrie, Valentine, and Ernest van Nolt, Wagner. The production will be under the direction of Louis Arthur Russell.

#### Miss Amy Murray.

MISS AMY MURRAY opens her Nova Scotia tour at Yarmouth, May 6, and her recitals through the Maritime Provinces will continue until the middle of June. New Brunswick, Prince Edward Island and Newfoundland will be included in her itinerary. Miss Murray's recital at Halifax is to be given under the patronage of His Honor the Lieutenant Governor. A musicale in her honor is to be given at Government House.

This week Miss Murray gives recitals in Bridgeport, Conn.; Utica, N. Y.; Rochester, N. Y., and Cornwall on the Hudson.



GEORGE CHADWICK STOCK gave a musical at his studio, New Haven, Conn., recently. Selections were rendered by the following well known soloists: Miss Bertha Hunie, Mrs. John Ely, Miss Henrietta Whitney, Charles F. Williams, Edward Hendee, Jr., Mrs. Arthur B. Morrill, Miss Fletcher, Miss Martin and Harold Hendee. The accompanists were Miss Horton and Miss Anna Frances Treat.

Frederick A. Williams gave a piano recital at his studio in Cleveland, Ohio, recently, assisted by Miss Harriet B. Marks, soprano.

J. S. Hayward, at his home, Sioux City, Ia., recently gave a recital to the members of his class who belong to the first section.

Mr. Matlack, Mr. Olds, Miss Rew, Mr. Smith and Miss Thomson took part in the artists' recital given recently at the Grinnell School of Music, Grinnell, Ia.

At the Messiah Lutheran Church, Bridgeton, N. J., a series of three organ recitals will be given by Chas. H. Elwell, Chestnut Hill Academy, organist, on April 18, April 25, May 2.

Mrs. H. C. Rogers gave an informal musicale at her residence in Shreveport, La., recently. Mrs. Kerr, Miss Helen Wadley, Mrs. Albert Prescott and Mrs. McCloud took part in the program.

William J. Kraft, who has been the organist and choir-master at Christ Church, New Haven, Conn., for the past four years, leaves for a similar position in St. Thomas' Church, Mamaroneck, N. Y.

At Dayton, Ohio, on April 12, at the Easter evening service in the Third Presbyterian Church, "The Man of Nazareth," a Lenten cantata for solo voices and chorus, by James H. Rogers was sung.

At Hiram (Ohio) College Conservatory of Music, Eugene Feuchtinger, A. M., director, a graduate recital was given April 10 by Daisy Belle Johnson, assisted by Mrs. H. V. Tanner, W. Albert Wallace.

The Ohio College of Music, lately organized in Youngstown, Ohio, recently gave its first vocal recital, the recital being by Wm. Douglas Powell, assisted by Miss Anna Roberts and Prof. Charles Liebman.

The Peoria (Ill.) Conservatory of Music announces two concerts in its series now under way. One will be a piano recital by Miss Fleet Gillum, and the other a concert to be given by Harold Plowe and his violin pupils.

Erastus Mitchell Walker, chief musician First United States Cavalry, retired, cornet, violoncello, viola, gave a concert at Lebanon, Ill., on April 11. Mr. Walker played a Gavotte by Popper, Romanza by MacDowell, and Caprice by S. Lee.

Eric Rath gave a pupils' concert in the Washington (D. C.) College, assisted by Miss Inez Anderson, soprano; Miss Honora Meister, the Koester Trio, Miss Blanche Redmond, Miss Stella Blum, Miss Ruth Markell, Miss Ione Coyle, Miss Bessie Dunbar, Miss Madge Kensler, Miss Myrtle House and Miss Mabel Linton.

April 9 at Lexington, Ky., a recital was given by some of Miss Elizabeth D. Mathews' voice pupils of the Conservatory of Music. They were assisted by Miss Mary

Smith and Miss Bush, two of her Nicholasville scholars. Miss Naomi Hottes and Miss Clotilde Bonta, certificate candidates of the conservatory, gave piano solos.

The music studio of the Normal Building, Fredonia, N. Y., was formally opened recently by a piano recital given by Miss Jessie E. Hillman, assisted by Mrs. Lambert, soprano, and H. B. Espy, basso.

The pupils of Mrs. Beebe recently gave their seventh recital at her studio, Anaconda, Mon. Hazel Whitmore, Sarah Rosenstein, Gertrude Rosenstein, Emma Taylor, Nita Glover, Mrs. Paxson, Mrs. Fennel, Ruth Paxson, Mrs. Beebe, Lottie Glover and Ella Boland were heard.

The choir of St. Paul's Church, Lock Haven, Pa., gave a recital April 15. Miss Israel, organist of the church; Mrs. Daisy Beardsley, Clara Breon, Sara Klapp, Mary Fickencher, Florence Myers, Marguerite Elliott, Marguerite Fredericks, Jessie Lingert, Estelle Ubil, David Law, Fred Ubil, Frank Baker, Ernest Ryan and Arthur Lighty took part.

A piano recital was given at Washington, D. C., April 14 by the pupils of Miss Marie G. Young in the presence of a large and fashionable audience. The opening number, Mendelssohn's "Wedding March," was played by the Misses Christine and Deborah Excel, and was followed by solos by Misses Katherine Poole, Frederica Morgan, Louise Cole, Faith Davis, Leola Pratt, Martha Poole, Deborah Anderson, Ethel Trowbridge, Elizabeth Trexler and Emma Smith.

A musicale was given recently at the studio of Charles W. Pette, Trenton, N. J., by his pupils. Mr. Pette gave a lecture on Beethoven, his life and work, and the following pupils played: Miss Eva Reed, Miss Marion Mullen, Miss Fannie Potts, Miss Stella Eccles and Mrs. D. M. Briest. At the meetings of the club, which are held once each month, the works of Bach, Haydn and Mozart are taken up. At the meeting for next month the life and works of Robert Schumann will be reviewed. Mr. Pette expects to give a pupils' recital some time in May, assisted by Mr. Stretch and possibly Miss Alvida Jones, of Philadelphia.

#### Three Arens Pupils.

AT a concert recently given for the benefit of the benefit of the Young Women's Christian Association at Paterson, N. J., Miss Georgia Galvin, soprano, and H. Barrett Crosby, Jr., tenor, took part and added much to the success of the entertainment. Miss Galvin sang an aria from "Der Freischütz," Weber; "The Marchioness," Maier; "Japanese Love Song," Thomas; "Lovely Mary Donnelly," Gilbert, and "La Danza," Chadwick.

Mr. Crosby sang "When Love Is Gone," Hawley; "I Love Titee," Mildenberg; "Absent," Metcalf, and "O Fair, O Sweet and Holy," Cantor.

The Paterson Morning Call has this to say:

All of the soloists did exceptionally fine work, that of Miss Galvin being especially appreciated. She has a soprano voice of great range and purity, and was enthusiastically applauded for her rendition of Maier's "The Marchioness," giving Thomas' "Japanese Love Song" as an encore. It was Mr. Crosby's first effort at a public recital, but he displayed none of the faults of a debutant, singing with the confidence that comes from the knowledge that one's training has been perfect. He had fine control of his voice and his phrasing was delicate.

The Paterson Guardian said:

While the work of all the soloists was of great merit, that of Miss Galvin was exceptionally excellent. Her rendition of "The Marchioness" seemed to completely captivate the audience, which, at its close, burst into a most enthusiastic show of approval. She responded with a "Japanese Love Song." Mr. Crosby scored a decided success as a concert soloist. Last night's was his first appearance in that role.

Another pupil, Miss Grace L. Weir, soprano soloist of Holy Trinity Church, Brooklyn, has recently given recitals at Hudson, N. Y.; Red Bank, N. J., and Newburgh, N. Y.

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## Greater New York.

NEW YORK, April 27, 1903.

**M**RS. JOSEPH F. KNAPP'S last musical soirée was unusually brilliant, both in point of numbers and participating artists, and the beautiful music rooms in the Hotel Savoy were sparkling with a company, largely professionals, vitally interested throughout. The order of the appearance of the several artists was as follows: Karl Kirk, 'cellist (one of Francis Fischer Powers' protégés), from Kansas City, Mo.; Elizabeth Northrup, soprano, perhaps best known through her transatlantic tour with Sousa; Harry Arnold, pianist, whose beautiful velvety touch is his special attribute, and who played his Nocturne in G flat, which he calls "Emanon" (spell it backward); Frederick Wallis, Kansas City, baritone (another Powers pupil); Lucille Jocelyn, soprano, who sang two spring songs, one by Henschel, the other Woodman's "Open Secret"; Arthur Voorhis, pianist, who played his own charming gavotte; Maud Kennedy, and finally, to close, Mrs. Knapp's "Open the Gates," sung by Mrs. Jocelyn, with 'cello (Mr. Kirk), organ (Mr. Arnold) and piano (Mr. Riesberg). All this provided much variety, and all was artistically done, as can be imagined from the foregoing roster. Later in the evening national airs, with Mrs. Knapp at the organ, and her own best known hymn, "Blessed Assurance," were sung by the entire assemblage.

Edwin Star Belknap and Harvey Worthington Loomis originated a recital consisting of three parts, a program of original compositions by Loomis, musique voilée and plaisanteries musicales, the executing artists being Grace Clare, soprano; Madame Burgtorf, alto; Frederick A. Chapman, baritone; Franz Kaltenborn, violin; Henry Levey, piano; with Mr. Loomis at the piano and Mr. Belknap reader. The musique voilée, all the participants behind screens, included two dramatic recitations by Mr. Belknap and two songs by Mr. Chapman, the recitations with various instrumental and vocal background. Undoubtedly the plaisanteries formed the most interesting, because the most original, portion of the afternoon. A finale yeclpt "Hocus pocus" in duet form, a series of piano duets in which "The Organ Grinder," "Chinatown" and "The Midway" were amusing excerpts, some "Mother Goose" songs sung by Mr. Chapman—all these were highly entertaining. The finale of the afternoon was labeled on the program "Repairing the damage done to the piano." In the various musical numbers Mr. Loomis displayed a most uncommon talent for suiting music and text; there were all manner of little effect making points that showed him to be a man of wide musical grasp. An audience of distinctly professional aspect, quick to catch everything, sincerely appreciative, listened and applauded, and Messrs. Belknap and Loomis are to be congratulated on having invented an entirely new form of musical entertainment.

Madame Guinchan, a grand opera soprano, who sang at the last season of the New Orleans French Opera, gave a concert at Mendelssohn Hall which showed her to be a singer with pleasing vocal qualities, prepossessing appearance and dramatic instincts. She sang arias from "Le Cid" (Pleurax, mes yeux), Massenet; "Serenade of Ruy Blas," J. B. Wekerlin; "Cavalleria Rusticana" (air Santuzza), Mascagni; "Hernani" (Cavatine), Verdi; "Hérodiade" (air Salomé), Massenet; "Rigoletto" (air Gilda), Verdi; and especially is her quiet stage presence to be commended. Wesley Weyman played some Chopin piano pieces, followed later by the Chopin-Liszt "Meine Freude" and "Isolden's Liebestod," and in all his playing

demonstrated himself an excellent pianist. He has well developed technic and depth of sentiment, and a certain grace of delivery that makes his playing most enjoyable. Then, too, he effaces himself, striving only to make all the points he can find through intimate acquaintance with the composition, and the result is highly intelligent, warm blooded, musical piano playing. Mr. Huhn played piano accompaniments for the singer which were models of good taste and sympathy.

The piano department of the Women's Philharmonic Society gave a concert and reception to the retiring president, Mrs. Henry Clarke Coe, at the Chapter Room of Carnegie Hall on Friday evening. Among those participating were Miss Augusta Cottlow, Miss Lucile Jocelyn and Miss Little.

Thursday evening Edward Brigham, basso profundo, sang a program of sixteen numbers at Clavier Hall, as follows:

O Thou Sublime Sweet Evening Star (Tannhäuser).....	Wagner
Faith in Spring.....	Schubert
In April.....	Lassen
Friar's Song (Romeo and Juliet).....	Gounod
Winter Night (requested).....	Adele Lewing
Phosphorescence.....	Loewe
My Golden Love.....	Kjerulf
My Memories.....	Tosti
The Hum of Bees.....	Molloy
Love Lost (requested).....	Gilbert
Absent Yet Present.....	White
Obstination.....	Fontenailles
At Parting.....	Rogers
The Day Is Done.....	Alling
Oh, That We Two Were Maying (requested).....	Nevin
Bavarian Folk Song (requested).....	Bohm

The special mention made in this paper in the issue of February 11, following Mr. Brigham's first recital, called attention to his noble bass voice, easy presence and vocal method; also mention was made of his astonishing and mellow low tones, and he was commended for his tenderness, intelligence of delivery and dramatic conception, all of which holds good as applying to the foregoing program.

A recital was given on Tuesday evening, April 21, in the drawing rooms of the new Hotel Martha Washington, for the benefit of the Library Book Fund. The rooms, rendered unusually attractive by the collection of rare paintings recently loaned by Miss Helen Gould, were crowded by the guests of the house and their friends.

Miss Kellogg gave a short pleasant talk on the library and its needs. Mrs. See's remarkable soprano voice and distinct enunciation earned a recall. Miss Wheeler gave a tasteful, though somewhat mild, reading of the Novellette. The recitations by Miss King gave much pleasure; her character sketches were excellent. Miss Dew's experiences in Japan were told with naturalness and charm, and she made a dainty picture in her native Japanese dress.

Mrs. Ackermann has a voice of excellent quality, and sang her songs with much taste. She is a former pupil of Frank Rebarer, of Savannah, Ga., and is now with Oscar Saenger. Miss Brower played the Chopin Prelude very sympathetically, and the Polonaise with fine vigor and contrast of tone. The entertainment was a very successful one, and a neat sum was realized for the library.

The annual reception of the Shakespeare Club was given at the residence of Mrs. Joseph A. Cozzino, the principal portion of the evening devoted to music sung by Mrs. Lillian Pray, Elise Stevens, sopranos; Sara Baron Anderson, Adele Laeis Baldwin, altos; Walter Robinson, tenor; Robert Hilliard, baritone; Geo. M. Boynton, bass; C. E. Wark playing piano accompaniments. Mrs. Baldwin was in charge of the music, and developed the idea of having nothing but music of Shakespeare's time, or written to words by the poet. Solos for soprano and tenor, duet, quartets and a septet made up an interesting program. Following are the officers of the club: President, John De Witt Warner; vice presidents, William J. Campbell, Mrs. Charles H. Dickinson, Mrs. Joseph A. Cozzino; secretary, John M. Kyle; treasurer, Henry Amerman; recorder, Miss Kathryn Warder; chairman entertainment committee, Mrs. John H. Judge.

Miss Dutton gave a vocal recital Friday afternoon last in which she sang nine songs, a group each in German, French and English. Mrs. Reginald Carrington recited and Mr. Kaltenborn played violin solos; Victor Harris at the piano.

At the Wirtz Piano School, 120 West 124th street, Gustav C. Wirtz played a program of classic and modern

piano pieces, ranging from Rameau to Brahms, and Arthur Griffith-Hughes sang songs by Tschaiakowsky, Mildeberg and Speaks.

Mrs. Amy Grant, reader, and Bruno Huhn, accompanist, united in a performance of "Bergliot," "Enoch Arden" and "The Witch's Song" yesterday at Mrs. Osborn's Playhouse. They gave "Enoch Arden" at Whittier Hall, Columbia University, last week, basso William Harper singing three songs by Purcell, preceding the readings.

Asa Howard Geeding, who has been singing as substitute at the Brick Presbyterian Church, Fifth avenue and Thirty-seventh street, has been engaged as solo baritone of the First Presbyterian Church, of Yonkers, for the coming church year. He also has been singing at Temple Beth-El, Fifth avenue and Seventy-sixth street, substituting for Julian Walker. Mr. Geeding's merits as singer and man are becoming known.

Mme. Abbie Clarkson Totten was the soprano soloist at a concert at Rutherford, N. J., last week, singing Gilder's "Through the Valley" (waltz song), Balfe's "I Dreamt I Dwelt," and Tosti's "Beauty's Eyes." Her own concert occurs tomorrow, Thursday, evening at the Women's Philharmonic Society rooms.

Marie Stoddart, the soprano, sang last week in two private musicales in Philadelphia, and April 27 at a concert at Wilkesbarre, Pa.

### ROEDER STUDENTS' RECITAL.

**A**N audience which crowded the attractive Roeder-Stuart studios in Carnegie Hall, on Saturday morning, enjoyed this program, by members of Carl M. Roeder's advanced class, assisted by Miss Grace Tuttle and Andrew Brooke, artist pupils of Francis Stuart:

Gavotte.....	Handel-Martucci
Impromptu.....	Reinhold
.....	Miss Isabella O. Baldwin.
Scherzo.....	Gottschalk
Liebestraum.....	Liszt
.....	Miss Anne R. Brown.
Hark, Hark, the Lark.....	Schubert-Liszt
Death Nothing Is But Cooling Night.....	MacDowell
Polonaise.....	MacDowell
.....	Miss Leah C. Kraus.
Songs.....	Miss Grace Tuttle.
Valse, op. 64, No. 2.....	Chopin
Andante and Rondo Capriccioso.....	Mendelssohn
.....	Miss Alevia Rulgate Lynch.
Rigaudon.....	Raff
Spanish Caprice.....	Moszkowski
.....	Master Rudolph Reuter.
Whispering Winds.....	Ambrose
Valse Chromatique.....	Godard
.....	Miss S. Edith Rauch.
Songs.....	Andrew Brooke.
Valse, A la Bien-Aimée.....	Schuett
Autumn (Concert Study).....	Chaminade
.....	Miss Irene E. Wright.
Idylle, op. 39.....	MacDowell
Prelude.....	Rachmaninoff
.....	Miss Cora Eugenia Guild.
Barcarolle (from Water Scenes).....	Nevin
Polonaise.....	Liszt
.....	Lester H. Nessler.

The only criticism of the program was as to its length; in this case quality atoned for quantity, for better piano playing is rarely heard. These Roeder pupils play like artists. There is so much of style, finish and repose in their work, of musical intelligence, such a nice appreciation of nuance, color, contrast, climax, and back of it all such technical equipment, that a distinct musical atmosphere is generated, and one loses all thought of students in enjoyment of the music performed.

With the exception of the first place on the program, always a trying one, there seemed very little of the nervousness among the players that one looks for at such affairs. Miss Baldwin, after several attempts, finally launched into her second number, and ended with commendable spirit.

Miss Brown has temperament and a lovely tone. The Scherzo went brilliantly and the "Liebestraum" was beautifully done. MacDowell's "Death Nothing Is But Cooling Night" was superb, and proved Miss Kraus possessed of soulful fingers and poetic conception. The Polonaise was given with fine rhythmic incisiveness and stirring effect.

Miss Lynch's numbers showed a crisp, fluent technic and much finish. The boy Reuter has been heard before. He has remarkably ability and tossed off the big things allotted to him with stunning rhythmical swing and technical accuracy. When one realizes that he is but fourteen



the lad's future certainly looks big with promise. He should be heard in recital.

Mr. Nessler, an exceptionally talented young player, came next. His playing of the Nevin Barcarolle, with its highly colored virtuosity, was beautiful in its gracefulness and delicacy. In the difficult Liszt Polonaise he displayed his brilliancy and technic very effectively.

S. Edith Rauch, a dainty little miss, played with charming composure and much fluency. Miss Wright gave evidence of refined musical taste and decided pianistic skill. Chaminade's "Autumn" was played with fine dynamic gradations and tone color.

The MacDowell "Idylle" received a delightful reading at the hands of Miss Guild, who brought the program to a close by a most impressive performance of the Rachmaninoff Prelude.

Miss Tuttle and Mr. Brooke, who contributed the vocal numbers, added much to the pleasure of the morning by their artistic singing. They were both in the best of voice, and their work was such as we have learned to expect from the Stuart pupils.

After the musicale Mr. Roeder was fairly overwhelmed with congratulations, all of which were thoroughly deserved, for the program was most enjoyable.

#### Powers' Final Pupils' Musicales.

**F**RANCIS FISCHER POWERS' final pupils' musicale on Saturday last was a gala event. In short, it was simply a feast of good music. The program was in the form of a recital by Miss Marguerite Palmiter and Morris Burke Parkinson, Jr., assisted by most of "the old timers" who have scored such brilliant successes at these functions this season. Miss Palmiter was in capital voice and her surpassing vocal technique aroused the audience to enthusiastic "Bravos." Mr. Parkinson, the young nephew of Mr. Powers, shared the honors evenly with Miss Palmiter. His playing disclosed two things—that he is an earnest student and that his talent is extraordinary. We shall expect Mr. Parkinson to rank with the very best pianists when he returns from abroad, whether he goes in August next for a four years' course of study with the best masters. Nothing need be said of the assisting artists save that they did their teacher proud and scored an additional success. Mr. Powers closes on May 15 next perhaps the most successful season in his career, a career justly great because of the results achieved. With every minute occupied, Mr. Powers still reserves enough time to throw open his studios to musicians and laymen, that they may note the progress of pupils and hear some good music. Mr. Powers opens his four months' season in Kansas City on May 30 next, returning to New York on October 1 for the season of 1903-4. The program follows:

Abschied der Vögel.....	Hildach
Miss Jessamine A. Pike, Frederick Wallis.	
Staccato Etude.....	Rubinstein
Morris Burke Parkinson, Jr.	
Batti Batti (Don Giovanni).....	Mozart
Polacca (Mignon).....	Thomas
Miss Marguerite Palmiter.	
Invocation to Sleep.....	Tschaikowsky
A Heavy Tear.....	Tschaikowsky
Could You Forget Your Grief?.....	Tschaikowsky
Percy Hemus.	
Prelude, A major.....	Chopin
Waltz, E minor.....	Chopin
Ballade, A flat major.....	Chopin
Mr. Parkinson.	
Indian Bell Song (Lakmé).....	Delibes
Miss Palmiter.	
La Cloche.....	Saint-Saëns
Der Engel.....	Wagner
Spielmann's Lied.....	Grieg
Miss Bertha Louise Vibberts.	
Polonaise, op. 40.....	Popper
Karl Kirk.	
Nur wer die Sehnsucht Kennt (by request).....	William Arms Fischer
Falstaff's Song (by request).....	William Arms Fischer
Sigh No More, Ladies (by request).....	William Arms Fischer
Edwin House, Jr.	
Recitative and Romanza (Reginella).....	Braga
A Little Story.....	Tours
Arioso (Pagliacci).....	Leoncavallo
Edwin Sheffield Marsh.	
Sweetest Flower.....	Van der Stucken
Printemps.....	Leo Stern
Etincelles, op. 36, No. 6.....	Moszkowski
Berceuse, op. 38, No. 2.....	Moszkowski
Caprice Espagnol, op. 37.....	Moszkowski
Mr. Parkinson.	
Harold Briggs, accompanist.	

#### Henrietta Wilson Sings.

**T**HIS young contralto, who has studied with Miss Winant exclusively, recently sang for a select audience Saint-Saëns' "Dear Love," Franz's "Im Herbst" and "Return O God of Hosts," by Handel. She is becoming prominent here by reason of a naturally beautiful voice, intelligent vocal method and musical temperament, and her range is unusual. With these attributes is added the important and desirable one of personal attractiveness.

## HEINE ON PAGANINI.

**T**HE following interesting description (translated) of Paganini's playing is from Heinrich Heine's "Florentine Nights." The sketch was recently published in T. P.'s Weekly, London:

"Yes, my friend," he pursued, "it is true as everyone believes, that he has sold himself to the devil, body and soul, in order to become the best violinist, to fiddle millions of money, and principally to escape the damnable galley where he had already languished many years. For, you see, my friend, when he was chaplain at Lucca he fell in love with a princess of the theatre, was jealous of some little abbate, was perhaps deceived by the faithless Amata, stabbed her in approved Italian fashion, came in the galley to Genoa, and, as I said, sold himself to the devil to escape from it, become the best violin player, and impose on us this evening a contribution of 2 thalers each. But, you see, all good spirits praise God; there in the avenue he comes himself, with his suspicious Famulus."

"It was indeed Paganini himself, who I then saw for the first time. He wore a dark gray overcoat which reached to his feet, and made his figure seem very tall. His long black hair fell in neglected curls on his shoulders, and formed a dark frame round the pale, cadaverous face, on which sorrow, genius, and hell had engraved their indestructible lines. \* \* \*

"But if Paganini seemed mysterious and strange enough when I saw him walking in bright midday under the green trees of the Hamburg Jungfernstieg, how his awful bizarre appearance startled me at the concert in the evening! The Hamburg Opera House was the scene of this concert, and the art loving public had flocked thither so early, and in such numbers, that I only just succeeded in obtaining a little place in the orchestra. Although it was past day, I saw in the first row of boxes the whole educated commercial world, a whole Olympus of bankers and other millionaires, the gods of coffee and sugar by the side of their fat goddesses, Junos of Wandrahm and Aphrodites of Dreckwall.

"A religious silence reigned through the assembly. Every eye was directed toward the stage. Every ear was making ready to listen. My neighbor, an old furrier, took the dirty cotton out of his ears in order to drink in better the costly sounds for which he had paid 2 thalers. At last a dark figure, which seemed to have arisen from the under world, appeared upon the stage. It was Paganini in his black costume—the black dress coat and the black waistcoat of a horrible cut, such as is perhaps prescribed by infernal etiquette at the court of Proserpina; the black trousers anxiously hanging around the thin legs. The long arms appeared to grow still longer, as, holding the violin in one hand and the bow in the other, he almost touched the ground with them while displaying to the public his unprecedented obesances. In the angular curves of his body there was a horrible woodenness, and also something absurdly animal-like that during these bows one could not help feeling a strange desire to laugh, but his face that appeared still more cadaverously pale in the glare of the orchestra lights had about it something so imploring, so simply humble, that a sorrowful compassion repressed one's desire to laugh. Had he learnt these complimentary bows from an automaton or a dog? Is that the entreating gaze of one sick unto death, or is there lurking behind it the mockery of a crafty miser? Is that a man brought into the arena at the moment of death like a dying gladiator to delight the public with his convulsions? Or is it one risen from the dead, a vampire with a violin, who, if not the blood out of our hearts, at any rate sucks the gold out of our pockets.

"Such questions crossed our minds while Paganini was performing his strange bows, but all those thoughts were at once still when the wonderful master placed his violin under his chin and began to play. As for me, you already know my musical second sight, my gift of seeing at each tone a figure equivalent to the sound, and so Paganini with each stroke of his bow brought visible forms and situations before my eyes; he told me in melodious hieroglyphics all kinds of brilliant tales; he, as it were, made a magic lantern play its colored antics before me, he himself being chief actor.

"At the first stroke of his bow the stage scenery around him had changed; he suddenly stood with his music desk in a cheerful room, decorated in a gay, irregular way after the pompadour style; everywhere little mirrors, gilded cupids, Chinese porcelain, a delightful chaos of ribbons, garlands of flowers, white gloves, torn lace, false pearls, diadems of gold leaf and spangles—such tinsel as one

finds in the room of a prima donna. Paganini's outward appearance had also changed, and certainly most advantageously; he wore short breeches of lily colored satin, a white waistcoat embroidered with silver, and a coat of bright blue velvet with gold button; the hair in little carefully curled locks bordered his face, which was young and rosy, and gleamed with sweet tenderness as he ogled the pretty little lady who stood near him at the music desk, while he played the violin. \* \* \* In her hand was a roll of white paper, and by the movement of her lips as well as by the coquettish waving to and fro of her little upper lip, she seemed to be singing, but none of her trills were audible to me, and only from the violin with which the young Paganini led the lovely child could I discover what she sang, and what he himself during her song felt in his soul.

"O, what melodies were those! Like the nightingale's notes, when the fragrance of the rose intoxicates her yearning young heart with desire, they floated in the evening twilight. O, what melting, languid delight was that! The sounds kissed each other, then fled away pouting, and then, laughing, clasped each other and became one, and died away in intoxicated harmony. Yes, the sounds carried on their merry game like butterflies, when one, in playful provocation, will escape from another, hide behind a flower, be overtaken at last, and then, wantonly joying with the other, fly away into the golden sunlight. \* \* \* Hamburg's enthusiastic sons and daughters were paying the tribute of their uproarious applause to the great artist, who had just ended the first part of his concert, and was now bowing with even more angles and contortions than before. And on his face the abject humility seemed to me to have become more intense. From his eyes stared a sorrowful anxiety like that of a poor malefactor. 'Divine!' cried my neighbor the furrier, as he scratched his ears; 'that piece alone was worth two thalers.'

"When Paganini began to play again a gloom came before my eyes. The sounds were not transformed into bright forms and colors; the master's form was clothed in gloomy shades, out of the darkness of which his music moaned in the most piercing tones of lamentation. Only at times, when a little lamp that hung above cast its sorrowful light over him, could I catch a glimpse of his pale countenance, on which the youth was not yet extinguished. His costume was singular, in two colors, yellow and red. Heavy chains weighed upon his feet. Behind him moved a face whose physiognomy indicated a lusty goat nature. And I saw at times long hairy hands seize assistingly the strings of the violin on which Paganini was playing. They often guided the hand which held the bow, and then a bleating laugh of applause accompanied the melody, which gushed from the violin ever more full of sorrow and anguish. They were melodies which were like the song of the fallen angels who had loved the daughters of earth, and, being exiled from the kingdom of the blessed, sank into the under world with faces red with shame. They were melodies in whose bottomless shallowness glimmered neither consolation nor hope. When the saints in Heaven hear such melodies, the praise of God dies upon their pale lips, and they cover their heads weeping. At times when the obligato goat's laugh bleated in among the melodious pangs, I caught a glimpse in the background of a crowd of small women figures who nodded their odious heads with wicked wantonness. Then a rush of agonizing sounds came from the violin, and a fearful groan and a sob, such as was never heard upon earth before, nor will be perhaps heard upon earth again; unless in the valley of Jehoshaphat, when the colossal trumpets of doom shall ring out, and the naked corpses shall crawl forth from the grave to abide their fate. But the agonized violinist suddenly made one stroke of the bow, such a mad despairing stroke, that his chains fell rattling from him, and his mysterious assistant and the other foul mocking forms vanished."—T. P.'s Weekly.

#### Lillian Blauvelt.

**L**ILLIAN BLAUVELT, the eminent soprano, has been engaged for the series of music festivals in New England in September and October of this year, and this will necessitate her return to America after her season at Covent Garden, London. She leaves here for Europe on May 7 and will return here in time for the New England festivals in September and October. On October 10 Miss Blauvelt will again leave this country for London for the sixth annual tour of Great Britain, opening on the other side October 19. This is indeed sufficient work for one soprano.

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## Arthur Beaupré.

THE Commercial of Bangor, Me., republished April 20 a criticism about the playing of Master Arthur Beaupré at Asbury Park, N. J. An extract is appended:

Master Arthur Beaupré, the now famous boy pianist and protégé of Director Mariner, of the Bangor Piano School, played at Asbury Park, N. J., one evening last week in connection with a concert

given by the Schubert Glee Club, a widely known musical organization, and he received many compliments for his numbers.

The Asbury Park Daily Press had this to say of his playing:

"Master Beaupré made a decided hit with his first number, the great Schumann 'Faschingsschwank,' and responded to the call for an encore with a bright little selection. Later he played Rubinstein's 'Romance,' a dainty composition, and 'Soirées de Vienne' waltzes, by Schubert-Liszt. The latter, although difficult, was played with good taste and careful attention to shading. Grieg's 'To the

Spring" was a delightful composition, and Master Beaupré's last number was 'Kermesse,' from 'Faust,' by Gounod-Saint-Saëns. . . .

The work of the youthful pianist on compositions which would be no easy task for musicians of mature years and wide experience was remarkable. To see a mere boy, hardly entering his teens, presiding at the instrument with all the calm composure and assurance of a master, and to witness the skill with which he performed, was a spectacle seldom seen.

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